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The Etude

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.

Edited by JAMES FRANCIS COOKE

Assistant Editor, EDWARD ELLSWORTH HIPSHER

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The World of Music

Synchronization of the Film and Its Musical Counterpart seems to be solved by the "Veritiphone," an invention of Claude H. Verity, of Leeds, England. It aims at the alliance of sound and movement by the combination of a double set of "super-gramophones," and an ingenious indicator which shows when the film and the sound record are together.

Dan Godfrey, the man who made a music center out of a summer resort, has been knighted by King George V. of England, as a recognition of his services to art while municipal director of music at Bournemouth. Internationally famous, Sir Dan Godfrey has been called "The Sousa of England."

Frau Gustave Richter, a daughter of Meyerbeer, recently passed away at Berlin. Which recalls that the composer of *Robert le Diable* and *L'Africaine*, belongs to a past not so dim and distant.

The Cincinnati May Musical Festival will celebrate its golden jubilee with the coming spring performances, at which its veteran conductor, Frank Van Der Stucken, will lead the forces.

The Symphony Society of New Jersey, Inc., has matured plans for a first class, permanent symphony orchestra for New Jersey, with headquarters at Jersey City, and a business office in New York. The orchestra will include eighty-four players, with John Ingram as conductor, and will confine its appearances mostly to New Jersey cities.

Perlee V. Jervis, widely known musician and teacher, died at his home in Brooklyn, N. Y., November 7, 1922, at the age of sixty-four. Mr. Jervis was a native of Brooklyn, a charter member of the Brooklyn Institute Department of Music (of which he was elected a fellow in recognition of his long service), for many years a director of the Gardner School in Manhattan, and a highly valued contributor to THE ETUDE, through which his articles have been a help and inspiration to many students and teachers of music.

"The Keynote," the official organ of the Philadelphia Music Club, and devoted to the extension of music and the encouragement of young and talented musicians, has laid its Vol. I, No. 1 on our desk. A long and prosperous life of service to it!

The Opera in Our Language Foundation, with headquarters in Chicago, gave its first semi-monthly performance at the Playhouse, Chicago, on December 9th. *The Temple Dancer* of John Adams Hugo, Bridgeport, Connecticut, was their first offering. This work had a successful performance at the Metropolitan, of New York, in 1916. Gifted American singers will fill the various rôles.

De Paechmann, the world-famous interpreter of Chopin, recently celebrated his seventy-fourth birthday.

Hans Van den Berg, Dutch pianist and composer, died in New York, October 17th. His opera, *Le Crook*, had a successful performance at the Opera Comique, of Paris, in 1911; and for the last ten years he had been a prominent teacher of New York.

The Civic Symphony Orchestra of Norfolk, Virginia, is in its third year, with W. Henry Baker as conductor.

M. Pier Adolfo Tirindelli, for twenty-seven years a leader in the musical activities of Cincinnati, and a director and teacher of the violin in the Cincinnati Conservatory, has returned to his native Italy to make his home in Rome.

The Los Angeles Philharmonic Orchestra is assured of a second five years of existence by the generosity of William A. Clark, Jr. Started by Mr. Clark three years ago, by the end of the first five years it will have cost him near a million dollars.

"The Musical Standard," of London, has passed its sixtieth birthday. This valuable and interesting journal has long been a welcome visitor to our desk. We congratulate the management on its long service to the musical art and hope that its useful existence is but just begun.

The Chicago Civic Opera Company has received notice from the Treasury Department at Washington that, because of the new civic form of the organization by which it is guaranteed for a period of five years by 2,200 citizens, it has been classed as an educational institution and that its tickets of admission will therefore be free of war tax.

"Young Contemporary American Composers" was the theme of a recent Lecture-Recital given in Paris at the *Ecole Normale*, by E. Robert Schmitz.

The Popularity of the Pipe Organ is developing almost unbelievably. According to a report of the Department of Commerce at Washington, the product of the organ factories during the past year showed an increase of 36.7 per cent. in number and 130.6 per cent. in value beyond those made in 1921. As an indication of change in popular taste, it might be mentioned that in the same period the value of the manufacture of reed organs decreased 50.7 per cent.

Wagner's "Siegfried" will have this season its first Neapolitan performance, at the San Carlo Opera House.

May Peterson has had honorary membership of the Mystic Shrine conferred upon her, the only instance in which this favor has fallen to a diva of grand opera and concert.

Alexander Ernestinoff, a pupil of Rubinstein and prominent in the musical life of Indianapolis, died recently near Kansas City, Missouri, while on his way to California. Mr. Ernestinoff came to America in 1872, to conduct German Opera in New York. He led the first American production of Wagner's *Tristan*. Several singers of international fame started their careers under Mr. Ernestinoff's guidance, among them being Mme. Charles Cahier and Orville Harrold.

The Carl Rosa Opera Company, the oldest and best of native grand opera organizations of England, is following in the footsteps of Chicago, by appointing Mme. Doris Woodall, for many years a leading prima donna, to the position of artistic supervisor.

A Fifteen-Year-Old Soprano, Marion Talley, of Kansas City, Missouri, has created something of a stir in music-surfeited New York.

CONTENTS FOR JANUARY, 1923

| | PAGE |
|--|------|
| World of Music..... | 1 |
| Editorial..... | 5 |
| Editorial..... | 6 |
| Keeping the Voice..... Giuseppe de Luca | 7 |
| Developing Memory..... F. Stanciliff | 8 |
| Ear Training, Beginners..... Cora M. Miley | 8 |
| Teaching a Five-year-old..... S. M. O. C. | 8 |
| Knowing the Scales..... Elia Schenckel | 8 |
| Symposium—How I Earned My Musical Education..... | 9 |
| Memorizing Our Moods..... Thuel Burnham | 11 |
| That Heavy Thumb..... Harold Myning | 12 |
| Planistic Blunders, Cure..... Sidney Silber | 13 |
| Eyes and No Eyes..... Mae-Aileen Erb | 14 |
| Results from Routine..... Francis Kendig | 14 |
| Secret of Staccato..... Amina Goodwin | 14 |
| Historic Musical Memories..... F. G. Shinn | 15 |
| Laugh at Stage Fright..... D. B. Conklin | 16 |
| Lesson in Conducting..... E. H. Pierce | 17 |
| Pleasure from Piano Recital..... George Kruger | 18 |
| Be Friendly..... E. A. Dubois | 18 |
| Music in the Home..... C. S. Tuller | 18 |
| Greatest Musical Fraud..... W. A. Fisher | 19 |
| Teachers' Round Table..... C. G. Hamilton | 21 |
| Musical Scrap Book..... A. S. Garbett | 22 |
| Prodigious Musical Memories..... Lynne Roche | 51 |
| Singer's Etude..... | 52 |
| Questions and Answers..... A. de Guichard | 55 |

The Pacific Coast, according to the *Pacific Coast Musical Review*, is not far behind the East in art appreciation. For instance, a careful tabulation shows that San Francisco has within a radius of fifteen miles more than 3,000 professional musicians, 2,000 music teachers, 20,000 music students, 2,000 members of music clubs, 1,000 guarantors of and subscribers to symphony concerts, 1,000 members of choral societies, 25,000 to 30,000 different people attending symphony concerts, and from 40,000 to 50,000 different people attending grand opera.

More than 250,000 people attended the summer concerts in Fairmount Park, Philadelphia, given by the Fairmount Park Symphony Orchestra.

The Partello Violin Collection, the most valuable ever assembled by an American, has been sold by Mr. Partello's daughters to Lyon & Healy, of Chicago. After having been exhibited for some time, the instruments will be dispersed among amateurs and professionals, thus finally appearing again on their legitimate field, the concert stage.

Albert Hall, most famous of London concert auditoriums, is having this season the greatest galaxy of vocalists in its history. Titta Ruffo, Chaliapine, Tetravzini, Clara Butt, Frieda Hempel and Melba gave concerts there between September 24 and November 12.

A Novel Strike occurred at the Theater an der Wien of Vienna, on the fourth of October. Because of a strike ordered by the Musicians' Union, the orchestra stopped the performance of Lehar's *Fraserquita*, by playing the overture of the second act pianissimo, in spite of the composer-conductor's efforts to the contrary. A short meeting adjusted difficulties satisfactorily.

Henry Barnes Tremaine, President of the Aeolian Company, is to be honored by having dedicated to him a week of music known as "International Tribute Week." This recognition comes to him because of his successful work in opening up a new realm of music through the development of the reproducing musical instruments.

Hubay's "Anna Karenina," an opera founded on Tolstol's novel of that name, was scheduled for its premiere at Budapest, in November.

MUSIC

| | PAGE |
|--|------|
| Organist's Etude..... R. Huntington Woodman | 56 |
| Care of Player Piano..... Horace Johnson | 58 |
| A Music Bath..... Izane Peck | 59 |
| Violinist's Etude..... Robert Braine | 60 |
| JUNIOR ETUDE..... Elizabeth A. Gest | 71 |
| The Gazelle..... R. Krentzlin | 23 |
| Calypso..... R. S. Stoughton | 24 |
| Pond Lilies..... I. M. Ritter | 25 |
| Valse Brillante in E Flat..... H. Grunn | 26 |
| Summer Morn (Four Hands)..... G. Eggeling | 28 |
| The Swing (Four Hands)..... P. Ambrose | 30 |
| Under the Swaying Boughs..... M. Paldi | 32 |
| Youthful Chivalry..... E. Clar | 32 |
| Fireside Lullaby..... M. L. Preston | 33 |
| Little Treasure..... C. Schmiedler | 34 |
| Memories of Autumn..... W. Simon | 39 |
| Playful Breezes..... H. D. Hewitt | 40 |
| In Merry Harvest Time..... W. Rolfe | 41 |
| Humoresque..... M. Levine | 42 |
| Wing Foo..... C. Burleigh | 43 |
| To a Wood Violet (Violin and Piano)..... W. M. Felton | 44 |
| Theme from "Air Varie" (Organ)..... H. Vieuxtemps | 44 |
| Swing Song (Organ)..... S. G. Pease | 45 |
| Tango in D..... I. Albinez | 46 |
| Where the Highway Steps Along (Vocal)..... Tod B. Galloway | 47 |
| Toy Shop Heroes (Vocal)..... H. W. Smith | 48 |
| Seek Ye the Lord (Vocal)..... R. H. Terry | 50 |

Rita Fornia, mezzo-soprano of the Metropolitan Opera Company, died October 27, 1922, at the home of her sister in Paris, from complications developing from a serious operation last spring. A native of San Francisco, Mme. Fornia had been for thirteen years a valuable member of the Metropolitan forces because of her extensive repertoire and her ability to step into almost any mezzo rôle at a moment's notice.

Virginia Bocenbadati-Carignani, a great star of her day, a pupil of Donizetti, and in some things said to have been an equal of Patti, died recently in an old ladies' home of Turin, at the age of ninety-nine.

Andrea de Seguro has been appointed official impresario of Mexico. In November he opened the season at the Iris Theater, with Fieta, the Spanish tenor, as the main attraction.

Jean Gerardy, Belgian cellist, has been promoted by King Albert to an Officer of the Order of Leopold, for "The honor Gerardy brought to his country by his conduct during the war."

An Electrically Elevated Organ Console is one of the late inventions. It is for theatrical use and one of the first has been installed in the New Strand Theater, of Niagara Falls, New York. By means of this, when the organ is being used for a "feature" number, the console and organist may be raised into full view of the audience.

Mitja Nikisch, son of the late and celebrated orchestral conductor, Arthur Nikisch, has been winning the most gratifying enlogies for his first appearances in London as a pianist. It is said "Young Mitja Nikisch has his father's art of arousing the public to the greatest heights of enthusiasm."

Edgar Stillman-Kelley's works, with the composer at the conductor's desk, comprised a recent program of the Philharmonic of Berlin, and "upheld American musicianship in honor and earned an estimable success."

Louis C. Elson's library, at the time of his death, was found to be unusual from the standpoint of its selection of material and its comprehensiveness. Mrs. Elson has decided to dispose of this valuable collection in part or in whole. Here is a splendid opportunity for a club or a public library to expand in the proper direction. Address Mrs. Louis C. Elson, 811 Beacon Street, Boston, Massachusetts.

Congratulations to Mr. H. E. Krehbiel, the eminent music critic of New York, upon the completion of his fifty years of service to the art of music as a critic.

The Knights of Columbus, at the National Sanatorium, Johnson City, Tennessee, have asked us to state publicly their appreciation of the fact that Lt. Commander John Philip Sousa took his entire band to the Sanatorium to give the men at the big rehabilitation camp a special concert. During the recent tour the Sousa band made records everywhere. In Cleveland the receipts for two concerts, afternoon and evening, at the New City Auditorium, were \$17,778, the highest income ever achieved at similar prices of admission. Over 20,000 attended the concerts.

The Twenty-fifth Anniversary of Felix Borowski's musical activities in Chicago, and as a member of the faculty of Chicago Musical College of which he now is president, was celebrated by a dinner in the Rose Room of the Congress Hotel on the ninth of November. About the tables were many of Chicago's men prominent in artistic life, including Giorgio Polacco, musical director of the Chicago Civic Opera, and Frederick Stock, conductor of the Chicago Symphony Orchestra.

A Pallophotophone, for photographing and reproducing sound, has been invented by Charles A. Hoxie, of the General Electric Company laboratories. Sound waves cause a diaphragm to vibrate; the oscillations of this beam are photographed on a moving film from which they are reproduced by an electrical apparatus sensitive to light, which produces an ordinary telephonic current.

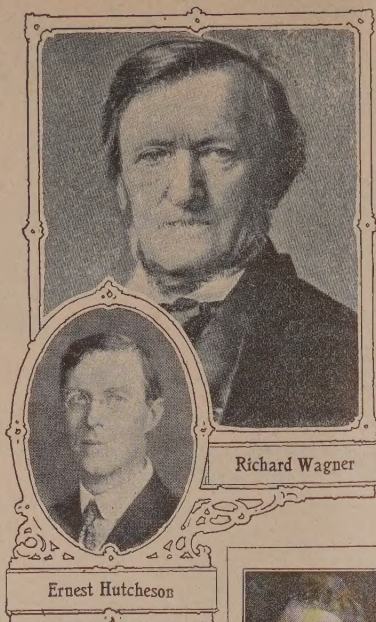
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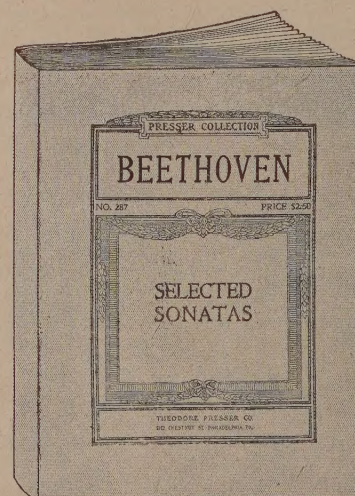
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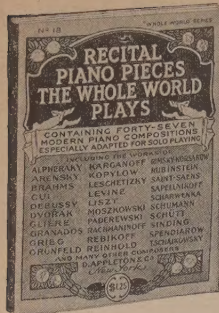
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THE ETUDE

JANUARY, 1923

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VOL. XLI, No. 1

Good Cheer in the Music Room

LET our music rooms, insofar as possible, be places of joy. Last summer we visited a music room in New York that for all the world looked like the office of the old-fashioned undertaker. It was a gloomy day and the unnecessarily dingy furniture, pictures and atmosphere of the place were depressing, to say the least. Believe it or not, on the walls were pictures of the death-bed scenes of both Mozart and Chopin; the curtains were almost crêpe-like in their somberness; in all, a kind of pall seemed to be settled upon the place which fitted in perfectly with the teacher's whimperings about "hard times."

A few yards of cheerful cretonne, a few fresh interest-provoking magazines, a few flowers, and a few smiles might have turned that teacher successward. Look around your own studio. Is the furniture modern or does it look a little the worse for wear? Is everything spick and span; is the floor freshly shelled; is the fireplace tidy; is the piano free from the customary heap of tattered music; is the table clean and neat with fresh blotters, fresh pens, clean inkstands, clean paper, fresh pencils? Are there attractive hangings and, above all things, flowers—wonderful, smiling, happy flowers? Do you make your studio a place to which the dullest child comes eagerly or do you make it a place of confusion and gloom?

The Musical Compromise

EVERYONE who is familiar with acoustics realizes that practically all the music we know and hear to-day is based, theoretically upon a scale compromise. This compromise divides the octave into twelve sounds represented by the white and black keys of our pianoforte. While some similar division of the octave may have been used for centuries prior to the year 1700, it was not till two centuries ago that the compromise scale was generally adopted. Bach, in his *Well Tempered Clavichord*, was its staunchest champion.

Now the musical iconoclasts tell us that this practical division of the octave, which has permitted the creation of our beautiful and wonderful musical literature of the Eighteenth and Nineteenth Centuries, is all wrong. Some call our attention to the fact that the octave is divided, theoretically, into thirty-one sounds and not twelve as we supposed.

Here is the number of scale-steps which they would recognize: B[♯], C, D^{♭♭}, D[♭], C^{♯♯}, D, E^{♭♭}, D[♯], E[♭], D^{♯♯}, E, F[♭], E[♯], F, G^{♭♭}, F[♯], G[♭], F^{♯♯}, G, A^{♭♭}, G[♯], A[♭], G^{♯♯}, A, B^{♭♭}, A[♯], B[♭], A^{♯♯}, B, C[♭].

Lenormand, in his "Étude sur L'Harmonie Moderne," gives the above classification of these sound names. Do not ask us to explain them! Acousticians have written whole chapters upon this and similar phases of the scale divisions.

The compromise system has survived two centuries, and all the great music of the world has been written by it. Every now and then someone turns up with a demand for the theoretical system. Dr. Thomas Cahill, in his huge electrical instrument for producing sounds, the Telharmonicon, which some years ago surprised musicians and scientists, but of which practically nothing is heard in these days, devised a theoretical keyboard and expected organists to discriminate between D-flat and C-sharp, etc. The machinery of this instrument filled up most of the basement of a New York office building, but the volume of tone was no greater than a medium-sized organ. Mr. Edwin Hall Pierce, formerly assistant editor and now a regular contributor to THE ETUDE, is said by some to have been the only man who mastered the intricacies of this keyboard so as to give fluent performances upon it. In certain keys the problems were simple, while in others they equaled terrific mathematical equa-

tions which would have made oral trigonometry or oral calculus seem like simple arithmetic.

Yet there is the call of those who long for new experiences and new systems, for music written and played by the theoretical system of an octave divided into thirty-one parts instead of our practical system of a division into twelve intervals. Even now musicians are forever contending with physicists over details—the musician insisting, for instance, that C-sharp is higher than D-flat; while the acoustician is contending that D-flat is higher than C-sharp. Musicians are inclined to exaggerate the highness of sharps and the lowness of flats when they have only string instruments to consider; but when the keyboard instrument is introduced everything is out of tune if the violins, 'cellos and other stringed instruments do not play in perfect temperament.

However, it is well to note the warning of Rene Lenormand in his book mentioned above. "It may be that a day will come when composers will weary of the false combination in which conception and execution are different one from the other."

Editorially speaking, we feel that music as we know it to-day has made itself as a great natural phenomenon and is hardly likely to change fundamentally for many decades to come.

The Golden Book

IN 1904, a firm of publishers in Berlin got out an edition of a German musical annual, known as *The Golden Book*, and intended as a kind of contemporary review of the music and musicians of the time. A series of portraits of some 365 "masters" living at that time, was printed, the list being a thoroughly catholic one. It included such names as Carreno, Busoni, Cui, Dalcroze, Dvorak, Elgar, Hutcheson, Leschetizky and Massenet, as well as the contemporary German composers and artists. These were portraits of the outstanding musicians two decades ago, according to German opinion. We read over these names to a highly-trained and very broad critic of the present day. Two hundred and forty he was unable to identify at all. Of the remaining one hundred and fifteen, at least half would be known only to very experienced musicians; and of these not more than a score would be known to-day to the general musical public. Of these the most are known by their work as composers. The greatest artists and the greatest composers seem to build barriers against oblivion in proportion to the worth of their creative compositions and their creative interpretations. When "the man in the street," says that "merit counts," he must remember that it is individual, distinctive, personal effort to be yourself, to develop your own fruit as it was intended to grow, to avoid permitting yourself to be grafted with conventionalism; that in the long run singles you out as an artist in the real sense of the word, rather than a mere imitator. If you wish a place in the Golden Book of Posterity, these are among the first things to remember. Work incessantly, dream gloriously, know the world, and know yourself.

The Beggar's Opera

WE were tempted to write an editorial upon *The Beggar's Opera*, but why, when the encyclopedias are full of it? If you have never seen it, now is your chance. The company touring America, under the direction of Mr. Duff, is the original London company from the revival at Hammersmith. The performances are exceptional in their finish; and, if you have as much Anglo-Saxon blood in your veins as the editor of THE ETUDE, the lovely tunes will float in your memory for weeks. No wonder George Washington was captivated by it.

Reader and Advertiser

THE ETUDE for forty years has been conducted in the interests of its readers. This keeps the editor in hot water some of the time, because certain advertisers have a feeling that because they have purchased advertising space they should be entitled to additional notice in the reading columns, not necessarily in the way of what is known as "a puff," but as a recital of what are often highly creditable activities. We are sometimes embarrassed by not being able to accede to these requests, which, if we humored one, would be so numerous that entire issues could easily be filled with them.

We feel that we have two obligations. The first is to the reader who pays us for THE ETUDE. He buys twelve months in advance what he believes will be the kind of articles he must have: a truthful account of musical events, unbiased in any way by any other consideration than a conscientious editorial policy, to supply him with pieces, facts, inspiration and entertainment in music. We have held adamant to this policy. *Not a single word in "The Etude" reading columns can be bought with any kind of currency.*

On the other hand we feel a conscientious obligation to the advertiser who pays us his money to enable him to sell his goods. Without advertising, the civilization of to-day would unquestionably be held back. Advertising is one of the greatest engines of the progress and the industrial activity upon which much of our prosperity and happiness depend.

Our first obligation to the advertiser is to produce a publication in which the reader has unshakable confidence. If our readers knew that our reading columns were for sale to anyone who would pay the price, the confidence in THE ETUDE, which is one of its most precious assets, would be smashed in a second. This confidence is valuable to the advertiser. It gives character to any publication. It makes the reader believe in the advertisement. It gives a square deal to all advertisers alike. Character plus the large publication of THE ETUDE makes its space rate (higher than any other musical publication in the world, but really cheaper than most all per circulation) one which commands respect and the serious business consideration of all advertisers.

"Puffs" are always boomerangs. The supposition is that the public is so stupid that it is unable to see through transparent commercialism. Legitimate musical newspapers are always needed; and, as long as they keep free from corrupting their columns, are a benefit to music and to the country. THE ETUDE does not pretend to be a musical newspaper. In our "World of Music" we merely cover those events and matters of musical human appeal in which we feel that the average music lover should take an interest. We do not conflict with the musical newspapers in any considerable way and we do not employ news correspondents. THE ETUDE is a kind of "Musical Home Journal" for the student, the teacher and the music lover. Going for the most part to the heart of the home, "the parlor," and staying there often for several years after it arrives, the advertising value of one issue is multiplied many times.

The proof of the pudding is the eating thereof. Many of our advertisers tell us that they have received for years far greater returns from money invested in ETUDE advertising than from any other source. In other words, confidence in the integrity of THE ETUDE engenders confidence in all advertisements admitted to THE ETUDE.

Ample Measure

CERTAIN merchants take great pride in substantiating their claims with the line:

"Money back if not entirely satisfactory." This little commercial phrase has helped thousands of businesses to secure the confidence of their patrons and turn timid customers into active purchasers.

What if the teacher should announce, "If the lessons are not all that is expected your fees will be cheerfully returned." What if the musician should adopt such a plan. What if the

artist should advertise, "Money back at the box office if you are not pleased."

All joking aside, that would be a test which few artists could endure. The artist's first duty to his public and to his art is the displacement of the ego. He must get done with the idea that the public is more concerned in seeing how he does it than in enjoying a real work of art. The concert buying public is partially interested in making comparisons with other artists, partially concerned in personalities but most of all concerned in having a good time after the manner of concert-goers. It expects to be charmed and edified; and if it is not it deserves to have some compensation for wasting its time.

On the other hand it should be the artist's ambition to give far more than is expected. Once when Liszt was playing in London the story runs that an elderly gentleman was so moved by his playing that he rushed to the green room and pressed a five-pound note in the great virtuoso's hand with the remark, "It was worth far more than I paid for my seat."

The artist who can inspire such a sentiment from practical American audiences will never want for an engagement. It is always good art as well as good business to give far more than is expected from you.

Beginning the Teaching Season on Time

SAVE this editorial. You will probably say that you don't need it now in midwinter, but this is none too soon to read it and think about the conditions which inspired it. It is hoped that it may do something which will blot out some of the waste in musical education in America.

One of the greatest sources of waste in Musical Education is in the tardy opening of the teaching season. The waste with the teacher or with one pupil may be a matter of only a few dollars of income or a few hours of study; but the aggregate will run up to hundreds of thousands of dollars and years of study, in a decade. Hands up—you teacher-readers of THE ETUDE—how many of you began this year with a full teaching season just as a college begins?

Here is one remedy to command a prompt start. The Dunmire School, of Harrisburg, issued a postal to all its pupils at the beginning of the teaching season. It carried these lines:

School re-opens for enrollment August 13th to September 9th. All students are requested to report promptly, as no periods will be retained owing to the large advanced applications.

This is the trick. As long as you let your advertising and your business-making preparations go until the last minute, you will never have a large number of advance applications. In other words, your supply of hours will always be more than the demand from pupils. This immutable law of supply and demand is the thing which determines your lesson fee and also the date at which you can begin your season with every period filled. By increasing the demand for your services through making yourself more valuable to your art and through making your work better known, you can raise the demand above the supply line. This is the one and only secret of the difference between the \$10.00 a lesson teacher with hardly time to breathe and the \$1.00 a lesson teacher with hardly enough business to live upon.

If your pupils know that unless they register on time they will "get left," that the demand for your time is greater than the supply, you will not find them coming dawdling in all through September and October.

It is none too soon to begin to plan now in your spare time how to build up your class next season. The manufacturer is making designs and sales campaigns for 1924. Few music teachers, however, ever think more than a month or so ahead. They are content with the flotsam and jetsam of pupils who drift in and out through the season. At the beginning of the season in September the average teacher is hustling after pupils like the asthmatic fat man rushing wild-eyed, tongue-out for a train.

Begin to plan, advertise and build up now, and your whole next season may surprise you.

The Art of Keeping the Voice

An Interview with the Famous Baritone

GIUSEPPE DE LUCA

Leading Baritone of the Metropolitan Opera Company



Giuseppe de Luca was born at Rome, December 26th, 1876. He was a noted boy soprano. His operatic debut was made at Piacenza in the rôle of Valentine (Faust), in 1897. After singing with great success in different Italian cities, he went to Milan, where he became a favorite member of the famous La Scala company. There he created many famous baritone rôles, as in *Adrienne Lecouvreur* (Cilea), *Griseldis* (Massenet), *Siberia* (Giordano), *Madame Butterfly* (Uccini). His notable histrionic gifts were discovered early. Unlike many famous folk of the stage, he has decided gifts both as a tragedian and as a comedian. Anyone who has seen his inimitable Figaro in "The Barber of Seville" (with which he made his American début in 1915) can realize the delightful fun-making possibilities of Rossini's opera. Different European governments have rained high distinctions upon him and his records are known in thousands of homes.—EDITOR OF THE ETUDE.

THE Art of Keeping the Voice. Ha! Ha! It is not the art of keeping money because one has to spend voice all the time. Yet, if one sings right, there always seems to be a new supply, growing like a magic treasure. Notice, please, that I have said "spending the voice." That does not mean wasting the voice. From my earliest boyhood I was taught to spend my voice rightly. My mother sang and she was very anxious that I should get a good vocal training. Therefore, I was sent at the age of eight to the famous Scola Cantorum in Rome where boys are trained to sing in the famous churches of the Eternal City. The training is very strict and the music is very difficult. Soon I developed into an accomplished soprano singer and sang in many famous churches, including St. Peter's and the Vatican, where I remember distinctly singing for the benevolent and venerable Pope Leo XIII.

Boys' Singing Should not Hurt the Adult Voice

At the age of thirteen my voice developed into a full baritone. As a rule, the boy who sings soprano makes up some day and finds that he is a bass or a baritone, while the boy who sings the lower part—the alto—is very likely to discover that he is a tenor. Is it curious in after life to sing in a boy choir? My own experience seems to prove the contrary. Singing was a regular part of my life when I was a boy. I used my voice constantly and I should say that it was no more injurious for the boy to strengthen his voice properly by singing than it is to strengthen his legs and arms by normal exercise. If he strains or sprains his arms continually when he is a boy he may feel it in after life. It is with the voice. It does not seem to make much difference how much a boy sings, as long as he does not use his voice. Certainly right singing cannot do the voice any more harm than the wild Indian-like yells and screams which the average boy seems to feel necessary to make in American streets in order to enjoy his play.

Exercises for the Boy Voice

What are normal exercises for the boy voice? The exercises do not make so much difference as the way in which they are done. The boy voice needs elasticity. Study in the intervals and jumps of octaves always benefited me. Later on, when I began to develop my baritone voice, my teacher made it clear to me that the singer must always remember that he is a singer. By that he meant that, if I was not to waste my voice, that I could do almost anything as long as I continued to do so in moderation.

The only immoderate thing the singer may do is to study and work. If he spares himself on that he cannot hope to make himself an artist. In my repertoire there are over one hundred operas. Do you realize that that means in the way of work? Memorize one hundred books; memorize one hundred pieces of music; memorize one hundred pantomimes; and you have an idea of the work entailed. Usually the baritone rôle is a pretty big one. He appears frequently and at critical times whether he plays the comedy or the serious part. A great many people seem to imagine that the opera singer is obliged to know only the lines and the music when he is on the stage. No sincere artist would do that. Every note, every line in a real art work is a significant part of the whole. Therefore I have my maestro play the whole opera for me, over and over, until I know the opera, all the scenes, all the plot, so that I can understand thoroughly what bearing my part has upon it.

Studying Before the Mirror

The acting I study myself, alone, at home. My teacher has a huge mirror. I am the audience as well as the performer. Often a rôle has to be tried over and over again before the mirror until I please my audience. No

matter how effectively one may sing on the modern stage he cannot hope for success unless he has the power to portray the rôles so that an intelligent audience is moved by the force of the drama. The day is past when the singer could come out like a puppet and depend upon his voice to succeed. Such a rôle as that of *Beckmesser* in "Die Meistersinger," which by the way is the hardest rôle I have ever had to master, calls for almost everything in the actor's art. In addition to the difficulty of the music one must remember every moment that the audience expects to see a play as well as hear an opera.

The Wagnerian rôles have a reputation in some quarters for spoiling the voice. To my mind they are not at all bad for the voice except when they are attempted by singers who have not had sufficient routine to stand the strain. They are certainly not rôles for beginners. There we come to the whole secret of the art of keeping the voice. Give the voice an abundance of exercise in the right way, upon the right kind of exercises, and it seems to grow in strength and agility



GIUSEPPE DE LUCA

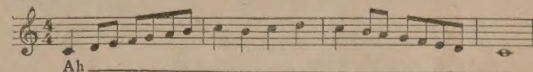
as the muscles of the body seem to grow. The successful athlete is not the one who first trains himself with enormous weights. Lightness and agility should come first. It is for that reason that singers trained in the so-called old school—the operas of Bellini, Donizetti and Rossini—seem to have voices that last.

What I Do Every Morning

Furthermore, even when one is not called upon so frequently to sing the old operas, it is necessary to keep the voice in daily trim by lighter exercises which avoid stiffness. This I do every morning when I jump out of bed. In fact I am liable to start exercising the moment I arise, and while I am making my toilette I sing. I have a piano in my bedroom and a few chords is all that is necessary. I like to discover how my voice is for the day. As I said before, there are no magic

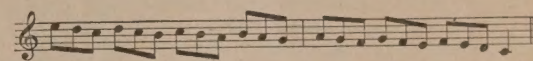
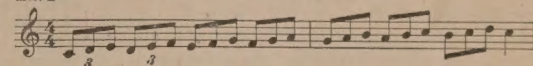
exercises. I have favorite ones but there are doubtless many others quite as good. Here is one I find myself

Ex. 1



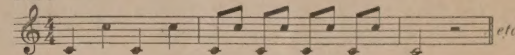
using. Then I find that thirds are exceedingly good.

Ex. 2



Leaps of octaves are likewise excellent, if one is careful not to strain and strikes the pitches with the greatest accuracy.

Ex. 3



Few singers have kept their voices busier than I have during the last thirty years; yet the critics seem to feel that my voice is growing better and better all the time. That is the way it should be. Many come to me for some magic remedy. There is none. Some of the things I do seem to be injurious to others. For instance you see over there on the corner of my dressing table a glass of sweetened water. When I come in here between the acts, I sip a little of that. It seems to do me good. Yet I frequently have singers tell me that it gives them catarrh.

Creating New Rôles

What is my chief interest in the musical life? Creating a new rôle. There one feels as though one were bringing to life a new character. It has been my privilege to create many rôles. Some of them have been discouraging at the start. For instance, I created the rôle of *Sharpless* in "Madama Butterfly." No opera is more liked at this day than "Butterfly." Yet at the first it was almost a failure. Why? Very probably, because it was first given in two acts. The music and the style was new and the two acts seemed entirely too long. The audience became tired and began to fidget. Restlessness in an operatic audience at the time of a premiere is fatal. The opera was afterwards made into three parts and has since become a world-wide success.

Every Audience Different

This is merely an indication of how little things affect opera audiences. Every audience is different. Every time the singer steps out upon the stage he has virtually a new world to conquer. That is what makes opera and the theatre so interesting to the actor and to the singer. That is why he must keep after his art daily—not in occasional spurts and jumps. It is like the growth of a tree. Growth is life to the singer. Every day should have enough practice to make you feel that you are a little higher in your art. To one who looks upon it in this way and gets real pleasure out of every moment, it is by far the most fascinating life in the world. Make a drudgery of work and the whole career seems to drag, the voice loses its lustre and the doors of failure instead of great success are open to you.

Art is the gift of God, and must be used unto His glory. That in art is the highest which aims at this.
Michel Angelo

Simple Facts in Developing a Musical Memory

By F. Stancliff

MEMORIZING is the art of remembering, recollecting, recalling. Memorizing piano pieces is different from facts, faces, a poem.

Memorizing a piano piece means that you must:

Photograph the printed notes on your mind.

Photograph the musical sounds on your ears.

Train the fingers, muscles and nerves to mark the repeat habits of performance almost without conscious thought.

Memorizing, again, is the art of remembering and it never can be learned by mere playing. The memory itself must be tested and re-tested, and by these continual efforts to "remember" to "re-picture," to "re-hear" the mind and muscles soon get the habit.

Is there a technic of memorizing? Certainly. The more you memorize the easier it becomes. But you must keep on advancing so that you can memorize more at a time.

The baby memorizes single sounds with effort. "Cat," "dog," then "Pa-pa" and "Ma-ma." Before many years that same individual is able to memorize whole sentences. Then small paragraphs. We once knew a memory expert who could repeat a whole page after it had been read to him once. He did it by advancing his capacity a little at a time. Blind Tom and others could repeat fairly long pieces entirely by means of hearing them aurally.

If you can memorize "Yankee Doodle" you can memorize a Liszt Rhapsody. It is largely a matter of persistence.

Why do piano students expect to learn a piece from memory by not remembering? When you are memorizing practice memorizing. Do you get me? How many times have you seen students practice for hours with the notes in front of them thinking that they were memorizing.

Play a few measures. Get rid of the notes and demand an accurate recollection and re-performance from yourself. Do this over and over again, training the memory rather than the fingers.

A Fine Piano Helps

Music must be memorized through an educated ear. The sensitive ear closes itself when discordant sound from wretched pianos strikes it. One must have a piano which gives forth sound that the ear opens itself to receive. The sensitive memory in the hearing is the last door to open. Therefore, first get a piano worthy of your ears. Without one you are under a handicap from the start.

Get Your Mind Right

Wait until your mind feels in a receptive state. Wait till you are not preoccupied, then proceed this way. Find a piece not longer than two pages. It must be one that you can read off at sight. The form must be simple, and the harmony well defined. And most important, it must be a gem that you wish to have in your mind, and not simply something to practice on. Do not think that you can deceive your inner self in these matters. It is the inner self that remembers.

Then divide the piece into the four-measure phrases. If it is simple it will be composed that way. Unless you understand harmony and form, intelligent memorizing is impossible. These sciences are the skeletons upon which music is built. Memory is association, and harmony and form give coherence to these associations.

If you do not know the keyboard from a tone point of view, learn it. This means that you must know in your mind the tone which any key will produce before. Do not fumble around testing the keys. There must be an association of sound with the keyboard before certainty comes. If you know what the final sound of the piece is, and yet do not know the keys which make it, that is not the failure of your memory but lack of the proper associations. The keyboard must be learned from a sound point of view, just as one who reads at sight knows it associated with the notation. This can be learned by attention to the keys and the sound they give and through the study of harmony at the keyboard.

Cross Associations

Set the piece on the music rack. Read the first phrase or natural division of it. Do not play it. Try to hear it in your mind. After you can hear it in your mind reproduce it in sound without the notes. Do not use a piece which you knew before. This will cause cross associations which will confuse matters. The rest may be learned by carefully adding new phrases as fast as the first ones are learned.

In reading the phrases before memorizing do not play them. If you have to read music by playing it you

do not read at all, you translate. This is what many rather poorly educated persons do in reading print. They say the words and understand from that. True reading is grasping the meaning from the print alone. So in music *true reading is hearing the music* by looking at the notes.

Be sure to play the whole piece through every time you add another phrase to it. Do not play at all unless you know what comes next and how to play it on the keys. When you have one learned memorize another. Learn eight or ten short ones before you attempt longer ones. Play them for your friends at every opportunity.

Practical Material

There are many pieces which are models for this purpose. For an advanced player Grieg is just the thing. There is a certain coherence in his music that is lacking in many others. Each phrase seems to suggest the next one. The preludes of Chopin particularly the tenth and first and second are good. The E and G flat major, and E and B minor waltzes are easy to learn this way. Leave fantasias, rhapsodies and irregular forms alone until you are sure of yourself. Opus nineteen of Grieg forms a transition over to longer pieces. Beethoven sonatas are models of every good quality but do not try them as a beginner. The form in some editions is clearly marked, which is a wonderful memory aid. Pieces which appeal to you will impress themselves easily if you truly want them.

The Etude Provides Memorizing Material

Teachers who desire to try this idea out in their classes will do well to try it on themselves first. Many students who declared that they could not memorize laughed when they were told that they could learn it. Without exception they learned. The teacher should not allow anyone to tell him what they can or cannot do. Talented students rarely know the extent of their powers. Once you feel sure that a certain pupil can do this, give him a piece the next lesson and see that he learns it right away while you can tell him what to do. Be sure that it is easy enough, then deliberately force him to learn part of it. Then say that you expect the rest at the next lesson. You will get it if you have tried it on yourself and are sure of your ground.

THE ETUDE every month has several pieces which are admirable for students to memorize. Be sure you know what to do and then let nothing prevent you.

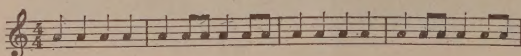
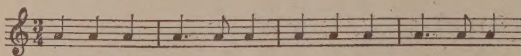
After a few years' practice these musical memories will be no longer necessary.

Ear Training for Beginners

By Cora M. Miley

A YOUNG, ingenious piano teacher has a most interesting way of teaching ear training. Unlike many others, she has a regular and systematic method by which she develops the power to listen and hear.

She makes the song the basis. At the very first lesson she gives, besides the drill in keys and notes, a simple song. When this is learned she gives another as unlike the first as possible. The child finds little difficulty in distinguishing "which is which" when they are played or hummed for her. Others are added, and this course pursued regularly for some weeks. Then she "claps" the most familiar of these for the pupil, teaching her to recognize the rhythm when separated from the tone. Clapping is an important part of the foundation work, such exercises as



and other rhythms being given. As will readily be seen, these make splendid exercises in ear-training when clapped by the teacher.

A bit of sight singing is given also, scale and arpeggio, ascending and descending, arpeggio with seventh added and intervals. These two are converted into ear-training tests. She teaches pitch by taking extreme differences, as C in contra bass and middle C, and gradually making the difference less marked as the ear develops.

A little class in ear training called "The Listeners" finds interest and variety by choosing sides, as in an old time spelling match, and "guessing" the exercises. A blackboard is used and the children are required to write the exercises as they recognize them.

Teaching a Five-Year-Old

S. M. C.

THE first problem that confronts the teacher of very young child is, how to make it read notes when does not yet know the A B C. This is the way our teacher overcame the difficulty.

The first lesson was spent in learning correct position and finger action by means of table exercises. The child was then taught to print the letters of the musical alphabet, which she was able to do after three or four lessons. Next these letters were applied to the keys of the piano. The finger exercises without notes, from Presser's "Beginner's Book" were taken up as soon as the child knew the keys and the musical alphabet. Next came the notes, exercises on Page 10 in the same book. A few minutes of each lesson were spent in writing notes as indicated and the child was very proud of her work.

To satisfy her eagerness to play a piece she was taught by ear a simple chord accompaniment in triads, time, to the notes c-e-g-c ascending and b-g-f-d-c descending. This was a lesson in ear training, teaching the child to distinguish between the tonic and dominant chords.

The lessons progressed smoothly until the exercises in the bass clef were reached, the anticipation of which caused the teacher some anxiety. With no little surprise she discovered that the child had learned those notes herself, having no one at home to assist her. The appropriate and suggestive titles of the selections in the "Beginner's Book" were at times, interpreted by the little one's father, whereupon she would set about finding the notes, and often had an advance lesson correctly prepared.

No doubt other teachers have different methods of teaching very young children, but this is one way that proved successful.

Knowing the Scales

By Elsa Schemmel

AFTER your pupils can play all the Major and Minor Scales, and can tell you their relationship, when seated in front of the keyboard, ask them to tell them to you what they cannot see the keys.

If you are the average teacher of the average pupil you will have a shock. You will hear: "But I don't know them that way." You will have a revelation of the absolute ignorance of your pupil, in regards to signatures and relationship of even the simplest scales, unless helped by the sight of the keyboard.

After several experiences of this kind, I evolved a system of teaching signatures away from the keyboard which has proved very satisfactory. Write down the letters used in music as follows:

CCC DD EE FF GG AA BB

Explain that scales with the letter C always have even thing or nothing in the way of signature. Then mark the flats and sharps over the letters. Let them add the flats and sharps of the scales beginning on the same letter. Stress the fact that it always adds up to seven (7).

After the Major Scales are thus mastered, write under each letter its relative minor. Your table will look like this now,

7b 7# 5b 2# 3b 4# 1b 6# 6b 1# 4b 3# 2b 5#

Cb C# Db D Eb E F# F Gb G Ab A Bb B

a a a b b c c d d e e f f g g

Now let the pupil figure out by the signature of the Major Scale if the relative minor is just the letter, or called by a flat or sharp. Thus the relative of C-flat major must be A-flat minor, because a natural or sharp scale could not be a relative to a scale having seven flats in the signature.

After the Minor Scales are all determined your table looks thus:

7b 7# 5b 2# 3b 4# 1b 6# 6b 1# 4b 3# 2b 5#

Cb C# Db D Eb E F# F Gb G Ab A Bb B

ab a# bb b c# d# eb e f# f# g# g#

Now you can try your pupils on a Chromatic Scale test, as follows: Cb C c C# c# Db D d# Eb eb E F f F# Gb G g# Ab ab A a# Bb bb B b. If they can write the correct number of flats or sharps over each one and know which are the Enharmonic Scales, that a capital letter always stands for a major scale, and a small letter for a minor, you can be reasonably sure that scale signatures will not be an unknown subject, discussed away from the keyboard and especially so if you give this little test three or four times a year.

How I Earned My Musical Education

A Series of Personal Experiences from Real Music Workers

THE ETUDE presents herewith the results of a competition, announced some time ago, which brought an enormous number of replies. So sincere and so interesting was most of this material that it took months of careful editing to come to anything like a conclusion as to the most suitable for ETUDE purposes. Even now we are not certain that our choice is altogether right or correct from the viewpoint of the thousands of readers whom we

hope will be interested in these articles. The prizes were awarded as follows: Eugene F. Marks, Augusta, Georgia (First Prize); Gertrude Mary Flanagan, Cork, Ireland (Second Prize); Edwin Armstrong, Ocean Park, California (Third Prize). In addition to these we shall publish at our regular rates a number of contributions which, although not winning prizes, will surely be valuable reading to many.

Midnight Oil

First Prize

USUALLY a person dislikes to undertake to write an autobiography, or even a portion of it, unless he is an egotist by nature, in which case he eagerly seizes every opportunity to exploit his achievements. If his natural tendencies lean towards timidity he only hates to bring publicity upon himself. A writer is not an apostle of egotism, therefore, must be impelled by a stronger power than love of self, to write about himself or his struggles in his career. Yet it is by telling our individual experiences to others that they are helped; and it is the right that from his writing some disgraced student may gain renewed vigor to go onward with his work, that he attempts to write anything concerning his struggles in his early music study.

Playing by Ear

My recollection goes back to my earliest childhood, where I was allowed the utmost freedom in playing on the piano by ear. I was followed by lessons (once a week) in a desultory manner, while attending primary school. The interest I manifested in these lessons may be shown by the fact that frequently I would hide my copy of music behind the hat-rack in the home of my music-teacher's home, after taking a lesson, and never see it again until the next lesson, when I would surreptitiously slip it out from its hiding-place, and rush into the teaching-room with assumed confidence to take the lesson.

One day on going to the place of concealment of the roll I did not find it in its accustomed place. I searched in every conceivable hiding-place in the hall, but without success. Finally, in my dismay, I slipped into the lesson room, where my teacher met me with a smiling face and said "You forgot your music the last time." My further allusion was ever made to the deception I had played upon my teacher, but it is useless to state that I never failed to take my music-rolls always with me afterwards. However, I practiced my pieces, played pieces I preferred (received one lesson a week in sight-reading with my teacher) and must have made progress; frequently I was playing in entertainments and acting as substitute pianist, although I had not reached my tenth year of age.

The Big Method

About this period I realized that I did not understand time thoroughly, so during a vacation period from school, I set myself the task of mastering this subject. In order to do this, I borrowed an extensive method then in vogue. Commencing at the beginning of this huge volume (several hundred pages), I played each selection slowly and carefully, counting and, when necessary, beating the rhythm, throughout the entire book; and when I had finished I had a fairly good idea of how to keep correct time.

Later, having finished the high-school, my father refused to uphold me in my desire to continue the study of music, hoping to have me study medicine. I declined to study this subject, notwithstanding a free scholarship proffer in my native city; for music had caught me, so I wandered

from home to make my own fortune or misfortune.

I secured a position as bookkeeper in a distant city and, notwithstanding the close confinement of this work, continued my music study, alone, at night. I extended my practice so far into the night that often my uncle (with whom I resided) would arise from his bed, come into my room and put out the light, and thus compel me to retire. The neighbors, much to my surprise, did not object to this late piano playing, but on the contrary, took an interest in my ambitious work, and through their instrumentality and recommendation secured me a position as director of music in a Sunday-school. A few months later I was tendered the position as organist and director of music in the same church. Although I had never had instruction on the pipe-organ, after eight lessons under the man then holding the position, I entered upon my duties and must have given satisfaction for the minister of that church, years afterwards, while stationed at another church, had me secured as organist.

While in this position I continued my night study, excepting I transferred my attention from the piano to the organ. In addition to my night work I had the privilege of practicing two hours a day on an organ at a Catholic church, which organ at that time was the largest in the state. This courtesy was accorded me for having played a Christmas service, without

previous notice or rehearsal (owing to the sudden illness of the organist, immediately before the service). I utilized my dinner hour and an hour before supper for this extra practice. This unusual courtesy was extended to me for two years, which at that time was far more valuable to me than any financial payment.

During those two years I had conceived the thought that I would make my music study thorough. Therefore, through thriftiness and the utmost frugality I managed to save several thousand dollars, which I spent in music study in Europe.

While attending the Leipzig Conservatory, usually I made week-end trips to large cities and many small towns, and paid for these valuable excursions by giving recitals for small music clubs, which could not afford to engage renowned artists. I gave lessons in piano-playing, harmony and other subjects to pupils who felt unable to pay the conservatory prices or needed coaching to catch up with classes. Some of these pupils were recommended to me by my teacher in the conservatory. Through my own experience I am certain that any student, who shows an ambition to get ahead, will be assisted by others around him. I know an instance in which a young lady went so far as to turn over a paying position as organist to a struggling student in order to assist him.

EUGENE F. MARKS,
Georgia.

Fighting Musical Obstacles in Ireland

Second Prize

It is not often that the opportunity offers to tell the story of one's successful struggles against adversity to a sympathetic (perhaps) stranger.

Like many of those in Dr. Eastman's interesting article I also paid for nearly all the music lessons I received except those of my childhood. My brothers and I got our first lessons on the pianoforte from our mother. Later I had my lessons from a teacher who was at best mediocre. I learned from her as much as she could teach me. It then was decided I should go to Cork (the nearest city) to get lessons there so as to "go in" for music more thoroughly.

Limited Technique

I thought I knew a lot about music when I went to the school of music, but I was quickly disillusioned. I had to learn there that my knowledge was very limited, that my technique was very faulty, that phrasing was an art hitherto unknown to me and many more home truths. I had to begin at the first step of the ladder. However I had the ambition and the application and I meant to work my way up that ladder.

The first session was almost finished when I learned that financial affairs had come to such a pass that if I wished to continue my musical studies I must earn the wherewithal. I started giving lessons to beginners. I also got charge of the local choir with the small salary attached. This enabled me to arrange for my lessons when the school began its new session after the long summer holidays.

Now the trouble was how to manage the

pupils and the choir and at the same time get the music lessons. I lived at a distance of ninety miles from my teacher—Dr. Hannaford of Cork—and there was no teacher within an easier distance from whom I could get instruction. Through a friend of my mother's I got a pass on the steamer and railway to Cork.

I do not suppose there are many readers of your great little book, THE ETUDE, who live 30 miles from any railway. The first part of the journey to Cork is by steamer, though it can be done by road also, but that is much longer and more expensive. The steamer, which is a small one, takes about three hours to do the thirty miles across a very stormy bay in winter. The train journey takes about three hours also. I travelled all those ninety miles once a week and returned next day. There was no way of getting home the same day.

I gave music lessons, did some housework and practiced four and five hours a day. At one time I practiced six hours a day. Some of this practice had, of course, to be done in the early hours of the morning when the rest of the neighbors were still in dreamland. I never heard whether or not the dreamers objected to being serenaded at unearthly hours, but I hope not.

Diploma When Blind

At the end of the third year, or rather school session, I won my diploma of the school, besides securing numerous certificates in the meanwhile. I also played at recitals very successfully.

The standard of teaching in that school was really good and Dr. Hannaford, the

Professor of Pianoforte and Theory, a splendid teacher.

My ambition now was to win the Diploma of the Associateship of the Royal College of Music, London. I had taken only one lesson of the next session when I became very ill. When I was convalescent, my eyes began to give me trouble and after a few months I became completely blind. (I was blind when my School of Music Diploma was presented to me.) The blindness lasted about three months, but it was about twelve months before I could teach or study. When I eventually started work, all my former pupils returned, and gradually I had almost more work than I could manage.

The ambition was still there to get the coveted associateship. After a few years I made up my mind to try to satisfy that ambition. I went to my former teacher, got as many lessons as he could give me in a week or ten days, returned home, worked hard, taught six hours a day, practiced five hours and also did the paper work in which I was getting correspondence tuition. I got lessons at intervals of three or four months and after about ten or eleven months' study went to London for the examination and won the Associateship of the Royal College of Music.

Perhaps my experiences may prove to some other student the truth of the platitude "where there's a will there's a way." I know that I have lots to learn yet, but considering the odds that were against me I feel that I have well earned my Musical Education.

I take this opportunity to thank you for the great help THE ETUDE has been to me, living so far from everywhere. The articles and also the music have been a great assistance to me.

GERTRUDE MARY FLANAGAN,
Cork, Ireland.

Sweeping Up the Auditorium

Third Prize

MY PARENTS had always been poor and found it hard enough to get shoes and clothes and food for the four of us youngsters. So when at an early age I showed musical inclinations I knew that they could do nothing toward my musical education. Even had they been able, they probably would not have done so, as they did not care for music and looked upon it as an idle pastime.

At fourteen I was forced to leave school and go to work in a music store. My duties consisted of keeping the place clean and delivering sheet music to various studios. Later on, after I had been there some time, I was sent to a near-by town to get some records and sheet music for the store. I handled this so well that it became a regular duty for me to get all the records and sheet music. I suggested a few changes at various times, to the proprietor in regard to some stock that he was ordering. At first he resented what seemed to him my interference. "Your job is just to get what I order," he said; but finally he used even to ask my advice about what to order. Then some changes came; his wife became sick and much of his time had to be spent away from the store; and so I did all the buying and

selling for that store—I, a boy fourteen years old!

And how I did love the work because we were dealing in music. It really used to hurt me to have people come in and ask for the cheap, popular music, and I used all the tact I could summon in suggesting that they just listen to a few records of classical music. Finally I became so well known as a judge of music that many people relied absolutely on my judgment as to what records they bought.

It was about this time that I came across the following advertisement:

"Wanted—young lady to answer telephone, etc., around music studio in exchange for either voice or piano lessons. Phone—"

"What a wonderful opportunity," I thought, but then I re-read it. "Young lady." I determined not to let that chance go by, so I immediately 'phoned to the number given. Now really, how many boys of fourteen would have answered an advertisement for a young lady? Well, I did!

A rich contralto voice answered. "Have you hired anyone yet, in response to your advertisement?" I asked. "No," replied that musical voice. "Then," said I, "how do you think a boy would do?" "Why-er-I had never thought of such a thing, but come over and we will talk it over."

Answering the Phone

Thus my musical education started. But oh! how hard I did work for it! There were four studios and an auditorium to sweep and mop, besides washing windows, beating rugs, keeping up the flowers and grass. I soon found out that the answering of the telephones was the least of my duties. Of course, a girl would not have been expected to do what I did; but I didn't stop to think of that. I only knew that this meant a musical education for me.

Soon after I started work at the studio I saw an advertisement announcing a concert by the most popular soprano of the day. Oh, how much I wanted to hear her! I would have given absolutely everything I possessed to hear her. But I had not enough money and so such a thing seemed impossible. Then I thought to myself "I have worked for everything I have ever had, so why not work for this?" So I promptly wrote a note to the manager, telling him of my desire to hear the concert, and asking if I could not do some work for him in exchange for admittance. On the day of the concert I received a note from him saying that I would be assigned a position as usher, so that I might have an opportunity of hearing the music.

Working as an Usher

And so, for two years I went to every concert and opera performance given in that city. In this way I have heard more than thirty grand opera performances and concerts by Galli-Curci, Geraldine Farrar, Schumann-Heink, McCormack, Tetrazzini, Anna Case, Mabel Garrison, Frances Alda, Hofmann, Ganz, Godowsky, Grainger and a host of other great and famous artists.

This experience also brought me in touch with musical people and a musical and artistic atmosphere which is so absolutely essential to a student of music.

Then another opportunity knocked in the form of a local newspaper that offered a music course at a leading conservatory to whoever got the most subscriptions to the newspaper. Now, I thought that was a real opportunity, and I determined to win that scholarship. I set out that very morning after subscriptions and when that contest closed I had more subscriptions than anybody in the town, and I won that scholarship, and now, at seventeen years of age, I have completed my first year.

Thus, by my own persistent efforts and hard, hard work I am winning and am coming through with a good musical education. I feel that there is every opportunity for the boy or girl who is willing to get out and work, work, work!

Edwin Armstrong,
California.

Opportunity Came at the Darkest Hour

I WAS to be the genius of the family. That was the dominant thought that dwelt in my mother's mind even during the prenatal days of my existence as she so often told me when I grew old enough to understand. Her love for music, denied development through poverty, had instilled within her the desire to give her first born the opportunity she had lacked. Although my father's meager salary as assistant optician was never large enough even to meet the expenses of our growing family, my mother's determination to give me a musical career as a pianist never weakened through years of poverty, want and sickness. The small sums of money she had put aside since my birth at so much sacrifice finally grew large enough in my eighth year to purchase a second-hand piano. One of the most vivid recollections of my childhood is the furor its arrival caused among the inhabitants of the tenement where we were living at the time.

Undoubtedly admiration for her courage and fortitude more than a belief that I was a child prodigy inspired an offer from one of the best teachers of a music conservatory to teach me for a nominal fee, following the recital of my mother's story of her plans for my education. And then began those long hours of daily practice which continued for the next fourteen years at the sacrifice of my childhood and girlhood. For, though infinite in its possibilities, art also demands its price.

Although the conditions under which I practiced were most unfavorable, I progressed so rapidly that during my second year I won a five-year scholarship. When I was 14 I obtained my first pupils and at 16 I was planning to be graduated from high school and the conservatory of music. However, in my junior year my music teacher went East and left me inconsolable. I decided to follow.

It was my first experience among strangers and aside from the homesickness which assailed me, the precarious manner of making my living made that winter one of the hardest. For my meals I worked in a restaurant and for my room I took care of children and did housework. Yet such is the optimism of youth that even while the train was speeding me homeward after my graduation, I was already planning ways that might permit me to go to Europe for a year.

My mother quite agreed with me that I was meant for bigger things than a piano teacher even though she needed my help so sorely. I always felt it was the intensity of my desire that brought about my opportunities. An old classmate who knew of my ambitions unexpectedly met me one day and told me about a woman's organization to which she belonged, that yearly set aside money to help some poor girl obtain an education. She volunteered to present my case, with the result that my trip to Europe became a possibility. Another member of the club, who had become interested, after hearing me play, volunteered to pay the expenses of a second year.

Mother's joy in my good fortune was as great as my own.

But fate seemed to will it otherwise. The night before I was leaving my father was run over by an automobile and brought home dead. After the first shock of his loss passed, I wondered if, after all my rejoicing, I was destined to pick up the load of breadwinner where my overworked father had dropped it. My mother, however, refused to consider the idea. Had she stinted, slaved and sacrificed all these years only to have me develop into a grimy music teacher of average ability? So with the picture of my father in his coffin as the last remembrance of my home, I left for Europe the following morning.

For once realization was far more wonderful than anticipation. Berlin, with its wonderful operas, its many *kaffe gaerten* where the best of music was played, its art galleries and thousands of art students burst upon my music-loving soul like a dream world. No more quarreling children to disturb me, no more worrying about finances, no more poverty talk but just music, study and sympathetic friends is what Berlin offered me. I soon found social doors opening to me, through my knowledge of music, that I had known nothing of in America.

Then came the war which reluctantly sent me home after two wonderful years. Of my readjustment to the old conditions at home and the uphill fight of establishing a class during wartime, I will not speak. Suffice it to say those days contained some of the most depressing and heartbreaking hours of my life.

Now, at 30, I am proud of my large class of pupils and the place I occupy on the staff of the conservatory which nursed my first immature musical efforts. I have put two brothers and a sister through high school, and although still carrying the principal expenses of the household, I have acquired a baby grand piano and am able to attend all the musical treats that come to town. I have not brought fame to the family as my dear mother hoped, but at any rate I have lifted it out of the poverty class.

ELSA BROCKER.
Wisconsin.

Bossy Paid the Way

So prosaic and practical an animal as a cow helped me to earn four years in music at what, in our section of the country, is considered a very fine school of music.

I lived on a farm and it seemed impossible that I could manage to have an education, even without any of its cultural arts. Finally it was arranged that I should live with my grandmother during a four years' college course. The expense attached to this was little or nothing, as only incidental expenses at the college were paid by the student.

My only possession was a cow. She had been a gift to me when her chances of life had been slender indeed, and I raised her to be grown. Beauty she was by name and appearance.

In speaking to my father one day he told me that he had read of a boy who had paid his way through college by taking his cow with him and selling milk to the students. That gave me the idea.

Beauty and I went to college. I found that there were many students who were doing light housekeeping who would be glad to buy milk, and many also who would like the milk in addition to the meals they were getting. I had no trouble in selling all of my product.

My first purchase was two dozen pint bottles and one hundred caps to fit them.

The students called for the milk some time during the day, and my grandmother gave it to them. I cared for the cow; fed her, milked her and brushed her down every day. As I had been accustomed to work of this nature, I did not find it arduous in any degree. In fact, it was a pleasant change to me to don my overalls and go out and give Beauty her afternoon brush down.

My venture was more of a success than I expected. The demand for milk grew until I could not supply it. I had money left over after I had paid my music bills. Practically two hours' work were attached to caring for the cow and the milk each day.

The next year I sold Beauty and with a little surplus money I had saved, bought a better cow. I was planning ahead so that I might go still farther when I had finished in music at the school where I was taking literary work. My grandmother was my capable co-operator, and without her I could never have done so well, as the students would call at any time during the day, and she would deliver the milk to them fresh from the teat.

Many students had private classes to help defray expenses; but this took time they should have applied on their own music in order to get the best results. I believe that the plan I followed was as good or better than any I have known.

Finally the day of graduation came. Prominent speakers had a place on the program. I was surprised to hear our venerable president explain to that vast audience how I had earned my musical education and commending my example to others.

My cow and my faded blue overalls are still among my choicest possessions, although the earning days of both are now past.

KATHERINE A. BETSON,
Mississippi.

Obliged to do Without a Teacher

LAST Friday I left the office at 5.00 P. M., walked down to the store for THE ETUDE, but was too early, so asked them to phone the office when it was in, which they did last evening. I at once secured my copy, as the only time I have for the study of my much-beloved music is in the evening. In truth, I might express it that I have always had to prey upon time for any and all the education I have secured. I music, and furthermore, the same has been secured without any assistance whatsoever.

I remember, when only a small boy, my older brothers and sisters were being taught music (in which none of them, save one, accomplished anything). I used to plan and dream of the joy I, too, would have when I should take up the study and people would want me to play for them. But long before my dreams or plans could mature, father went away and, as I was then the oldest boy at home, I must earn, not only for myself but also much of the keep of five other members of the family, as well as take a mortgage off of the old home. Blasted hopes! I was determined never to let my fondest dreams fall through, as at that time I could play fairly well and studied as best I could without help. As I realize it now, I attempted pieces far too difficult for a beginner—such as *At a Georgia Camp Meeting*, which I was six months in mastering. It was like trying to reach the top rung of the ladder at the first step—but perseverance will win.

For eight years after I married I did not get to touch a piano—then I heard of one for sale. I bargained for it and such a struggle as I had to make the payments and maintain my family. Later I turned this one in on a better piano. By this time my little girl should begin the piano. Unable to afford a teacher for her, I started her and she responded finely. This gave me great hope. I then offered a neighbor boy who seemed quite musical lessons free with the use of my piano to practice on—just to get some teaching experience. I realized that by so doing I would only make myself more proficient. In the same neighborhood was a little boy whose parents were both working away from home—he on the streets, playing, whistling and singing, with no aim seemingly. Other children of the neighborhood remarked about his voice, so I called on his parents one evening and secured him for a piano pupil. Courage again. Then I began to canvass for pupils; and did I study? Well, does one sit idly by when the most wonderful of his mind and ears are being taught?

From the very first I watched my pupils, carefully noting how this one and that one secured a clenched hold on their ideas in music. This experience I put in a plan for

future use, adaptable to instruments and human. This I have made so simple and helpful as to be easily grasped by children young as five years, who have attended neither school nor kindergarten.

Let it be remembered that at no time in my life have I had a music teacher and that what I have gained has been accomplished from close application and hard study. I am now thirty-eight years of age and am in financial position to take up the study of the Pipe Organ with an instructor.

ROBERT BROWN,
Washington.

No Home, No Friends, No Trade, No Money and in a Foreign Land

I LEFT my home in Germany when I was sixteen years of age, and, after roaming about the world for eight months, I landed in San Francisco with fifty cents in my pocket. I had no friends, no place of refuge, no trade; I could not even speak or understand the English language.

That was ten years ago, and although I have nothing to brag about to-day, I say at least that I earn a comfortable living with music, have mastered the English language and have become thoroughly Americanized. My musical education has not yet been completed as I am still studying; but I sit in an average theater pit and fill place.

I did not start to study music until I had been in this country three years. During those first three years I did manual labor and lived just from day to day without giving any thought to the future. My desire to take up music came upon me quite accidentally. I had met a young lady who was a very fine amateur pianist, and hearing her play stirred in me the desire to be able to perform on an instrument.

Once I had made up my mind to take music seriously I changed my mode of working. Instead of doing hard labor I looked about for work that would be less destructive with my hands and at the same time pay me sufficiently to pay for my tuition. Two years I shifted about a great deal, but much trouble in finding and keeping a position that paid me just more than a mere existence. That was in 1913-14 when times were rather hard along the Pacific Coast, but I pulled through somehow, taking lessons whenever I could afford it, and, as I was out of work and could not possibly take lessons I continued practicing nevertheless. Finally I drifted into the restaurant business and from that time on conditions bettered themselves for me.

I left San Francisco in 1915 and moved to Sacramento. The first year there I received my lessons from a rather indifferent, somewhat incapable teacher. But in the meanwhile I had followed restaurant work quite steadily and by the time I had been in Sacramento one year I had become capable of making fairly good money waiting tables which enabled me to go to a better teacher.

I now began studying under Dr. Heft, who was under his tutelage for the following years, two of the best spent years of my life. I took two lessons a week and practiced two hours every day without fail, excepting Tuesdays, which were my days and on those days I took a complete rest. At the expiration of two years I learned to play fairly well in three positions. I could get a good tone and could read fairly well. I thought that I was equipped to out and conquer the world. I ceased studying and prepared to make my living by music.

Months of disappointments, vexations and humiliations followed, and that was the period of my real practical musical education. I had learned time and tempo, of course, their practical application in the course, acquired only through hard experiences.

It was not until after I had been repeatedly dismissed from a theater the same evening or week on which I had been engaged that I saw the advisability of starting at the bottom. As soon as I had learned a lesson I moved at once to a small town in Montana where I played in a picture house at the salary of seven dollars per week, stayed there eight months, when I received an offer from a theater in a nearby town fifteen dollars a week; and from that time on I have progressed steadily, and shall continue to progress as long as I shall love music as a profession.

I am not in a position to advise anyone, but I can say from actual experience that a beginner should not set his goal too high; he does not wish to become discouraged easily, nor should he start out with the idea of studying for two or three years and that time have become a professional musician. Ambition, like musical talent, should be developed gradually and thereby become more firmly rooted. Also, he must be persevering and work assiduously, must as well prepare himself to meet the disappointments of the first year or two of career until he has gained a secure footing upon the ladder leading to professional competency.

RAYMOND PANZER,
Minnesota.

When the Echo Didn't Work

AN amusing story is told of the great English tenor, Simms Reeves, who once engaged to sing a cantata with chorus in Glasgow. The chorus was supposed to sing in imitation of an echo. Reeves came to the line, "Darkness flies away," and the echo came back in rich Highland dialect, "Darkness flees awa'." Even the Scotch audience was convulsed.

Memorizing Our Moods

Does the Artist Create a New Interpretation with Each Performance, or Does He Duplicate a Carefully Worked-Up "Master Version?"

By the Noted American Pianist

THUEL BURNHAM

(Prepared with the assistance of Mr. RUSSELL WRAGG)

IMAGINATION is the soul and the heart-blood of the arts in general. Into the more confirmed conceptions of the beautiful in spiritual things she lures us, and often with her subtle elusiveness robs us of the divers new-learned inspirations, too infantile for development, too ossified for remembrance which she has given us in our moments of intense emotions.

The creator embodies his imaginative ideas in his writings, his musical compositions or his poems, and likewise the artist-interpreter has a way, eminently mental, yet nevertheless permanent, of holding fast to his original conceptions and emotions, born to the mind when the thing to be interpreted was fresh and novel to himself.

This function of sustaining emotions we will call "Memorizing Our Moods," but before explaining its working principle I wish to relate the incident which put in me the mind to write an article on such a disputed subject as interpreting.

Every Piano Virtuoso has his pet aversions in regard to personal discussions along the line of his profession. I know I have, for I abhor, except in very few instances, inner engagements where the host or hostess has all unwittingly invited all and only those of her friends who are pianists of varied degrees on the scale of accomplishment.

The Fixed (?) Idea

Not that we pianists have anything but the greatest fellow-feeling and admiration for each other. It is merely that one must have a little novelty to relax the continually taxed mind that thinks and works at music from morning until evening *divertissements* call it elsewhere. I mention this only to illustrate the differences of opinion which can arise on such occasions when several musical but not parallel minds meet in open discussion, much to the annoyance of them all.

On a certain evening our hostess asked several well-known virtuosos and myself to give our opinions on the much argued subject, "Should musical interpretations be above all 'taint' of a fixed idea, carrying out, as it were, the popular feeling that music begins where thought and words are ended; or should they be based on mental pictures and worldly emotions?"

Our opinions, as might be expected, were divided. Some were for keeping interpretations entirely in the field of musical dynamics and musical rhythms; while others maintained that it should be the medium of expression for soul experiences and human emotions, keeping, of course, well within the *science* of music.

Naturally, we reached no convincing conclusion for any of us; but afterwards I decided to put my personal thoughts along this line into article form, at least demonstrating that my arguments were sincere enough to cause me no uneasiness at seeing them in print.

Music, to me, is both the necessary sustenance and personal voice of the soul's mentality. Not a thing to be found, necessarily, in the starry firmament, as some would have us believe, but in the sacred cloisters of our memory as well. A thing at once too delicate and too mighty for any language of the lips, yet far too closely bound about our hearts to be dealt with in an abstract or impersonal mood.

While some minds are moved, during a massive Symphonic movement, to dance among the cloud-formed castles of the sky, I personally find myself engrossed in some world-possible experience or in some authentic chapter of my own past intimate associations. Therefore, believing in this fashion, it is but natural that one should feel the necessity of having pictures to paint with his interpretive brush; not vague impressions, too atmospheric for even himself to understand, to say nothing of passing them on to poor, unenlightened listeners.

Masters Wrote Earthly Thoughts

Beethoven and Wagner seemed to find the thongs of earth too durable to break in writing their immortal music, for though one may search soulfully and otherwise over their masterpieces, one must at last realize, I think, that they were all written around earthly experiences and human sufferings.

Before traveling further, let me be sure that I am not misunderstood. In speaking of pictures, I merely refer to definite ideas concerning the thing which one is interpreting; not that one must furnish his audience

with a perfect mental picture of a child carrying a pitcher of milk for the first five measures, then an accurate mental facsimile of her falling over a boulder and the subsequent spilling of her milk, or any further definite program. What is really meant is that one must analyze his musical emotions when hearing a piece for the first time, or as many times afterwards as the material remains fresh and inspiring, and memorize the picture or pictures that it brings to him.

These so-called mental pictures are divided into two groups; namely, "mood pictures," which are emotional experiences, and "photographic pictures," which are visualized by the interpreter as definite physical and mental happenings. Either of these must be equally well memorized; and simplifying this for pupils, is called, as mentioned before, "Memorizing our Moods."

Concert laymen have a general impression that artists depend upon the mood of the moment in the interpretation of their program. Fancy what a muddle one would be in by endeavoring to live up to his audience's naive expectations.

Most interpreters are known to leave all reading of their received correspondence of the day until after their performances are over. This, of course, is done to prevent any cross-current emotions in their interpretations, such as grief over some family sorrow at a time when capriciousness and humor are eminently necessary. However, they would have the added undertaking of adjusting their nervous systems like an alarm clock; under the previous conditions, to be set at "merriment" during a scherzo passage, "melancholia" through a rubato interval, and "depression" during a grave motive. This, of course, is as impossible as it is ridiculous; and so, to furnish the audience with the necessary emotions, one must have his moods as well memorized as his notes.

Sarah Bernhardt's Methods

Several years ago, in Paris, I discovered that musicians were not alone in this particular trend of thought, my discovery being based on the acting of no less a personage than that greatest of great tragediennes, Sarah Bernhardt. A well-known English actress, who had begun her career under the tutelage of Mme. Bernhardt, accompanied me to a performance of *Tosca* at the Theatre Sarah Bernhardt; and, since she had been in the cast of the play ten years before when the "Divine Sarah" had played it in London, she was intensely interested in finding out what changes this great artist had made in her interpretation of the rôle.

When the performance was well along, my friend, turning to me, said in the most reverential fashion, "Do you realize that this adorable, marvelous creature is playing *Tosca* to the minutest detail as she did ten years ago, even to those passionate interpolations, the 'Ah's' and 'Oh's' and 'C'est terrible' which she so artfully injects into the conversations of the entire cast during all of *Tosca's* supposedly silent moments on the stage?" Of this particular fact I was not aware, since I had never seen Mme. Bernhardt in *Tosca* before; but this realization assured me more than ever that a virtuoso's interpretation, whether of Sardou or Chopin, must be convincing enough to warrant remembering and remembered enough to be convincing. A great many actors and actresses boast of their dependability of the moment; but their so-called "eating up of the scenery" fails to get across in the long run.

Personally, I have more or less definite visualizations and ideas in the interpretation of the numbers of my repertoire; and, although every one has impressions and beliefs of his own, I find that my artist-pupils, as a rule, request that I pass on to them the conceptions which I have created for myself; and after doing so, I have noted a decided improvement in the presentations of their pieces and in time and very marked development of their own creative faculties. I make it a point, however, never to urge my interpretive opinions upon my pupils, even should they have formed convictions in an opposite direction from mine; for, where my ideas are suited to myself, theirs may be best suited to their style of presentation, and thus it would be foolhardy to insist upon my own.

The Virtuoso's Mature Material

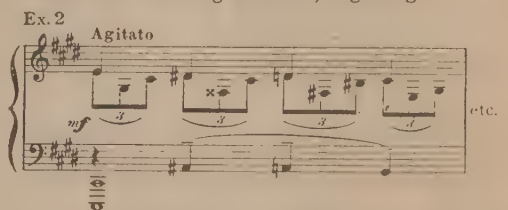
Of course, I believe that virtuosos in any line of art, having given over their lives to the creation of inter-

esting and authentic interpretations, have more mature material to offer students than the students have to offer themselves. With this in mind, I will endeavor to put three or four of my own interpretations into writing, with only the thought to be helpful; not of forcing them upon any one who may have ideas of another nature.

In the Rachmaninoff *C-sharp Minor Prelude*, I throw myself, so far as is possible, into the mental attitude of a Russian exile, marching despondently, head bowed, into Siberia. What can be more hopeless or more helpless than this unfortunate figure, symbolizing Russia, stolidly marching, unbefriended, towards an uncertain morrow, knowing that pain and sorrow alone await him and those who share his fate. This I see in the measures beginning



Then in the following measures, beginning



he alertly straightens himself, while his whole countenance registers a rising, revengeful hate. He ceases marching, while his entire physique quivers with this volcanic resentment which seethes within his brain and struggles for freedom. He finds a momentary possibility for the fulfillment of this desire in the measures beginning



where he breaks away from his captors in a wild but futile rush to escape, and, being taken prisoner again, resumes the tyrannical march



I have taken the liberty, in the Albeniz *Tango in D*, to have the title changed to *Spanish Dance* on my concert programs. I am not informed as to just what interpretation the composer himself meant to give it, but I do know that many pianists before the public play it as one would expect to hear it done after seeing the title—as a rhythmic and passionate tango of the good old Spanish variety. Since my interpretation has to do with the mind, not the limbs, I have found the change necessary.

In this I see a matronly Spanish lady, once envied for her beauty by her female companions and once the prize for which her male followers waged competitive combat, sitting before her doorway in the twilight, sadly reminiscing. She has just witnessed a dancing of the tango by a group of señoritas and their swains; and now her

memory unveils a certain period of her youth when she stepped through the graceful figures of the tango with one whom time has never severed from her heart. The rhythm comes tranquilly and slowly back to her, for the years have sentimentalized and softened these passionate moments of her happiness, when they danced the spirited tango together, unmindful of fate, these youthful, blissful lovers. So she dreams, weaving her memories around a tender and pensive tango motive. Now her face reflects disdainful comparisons between herself and these present youthful dancers, and now it modulates itself into a grimace of sorrow as she realizes that her days of dancing belong to the past, while these more recent rivals have the present at their command.

This interpretation naturally requires a pianissimo and reminiscent rendering, considering that this tango comes out of the past, not the present; which, to me, personally, is the most plausible background for so thoughtful a theme.

Then for two small MacDowell pieces.

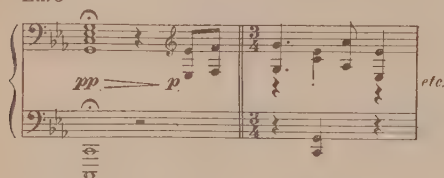
As suggested by the title of his *Indian Lodge*, the composition, if we follow the composer, has to do with the American Indian, although it is left to the interpreter to form the fabric around the framework. Personally, I feel that this striking piece depicts the forced departure of the red man from his homeland haunts. The opening measures

Ex. 5



appear to me to be the redskin's tomtom reveille for his departing race, drummed with great seriousness and religious significance. After this, in the measures beginning

Ex. 6



I visualize a drooping figure, representing the red race, passing over the summit of a western hill with the golden light of a vanishing sun emblazoned around him. On he marches, mournfully and tragically, a once-dignified monarch now humbled and broken in spirit. Suddenly he turns

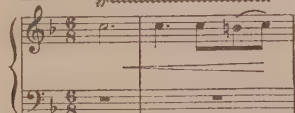
Ex. 7



with a great shout of defiance, and his figure once again assumes the proud, upright poise of his ancestry as he majestically challenges oncoming civilization.

To myself, but of course not on my concert programs, MacDowell's *Improvisation* is *Love of a Day*. This may not have a penny's worth of meaning to some differently-opinioned person, but I find that it answers my particular purpose. First the formulating passion concealed in uncertainty,

Ex. 8



then the increased ardor of advanced affection, continuing to ecstatic heights of devotion. The repetition of the first half of the composition, done in a most delicate pianissimo, is the memory of the past, short-lived infatuation. Only a dream remains, but the seeds are well worth replanting, even if only in Memory's shadow garden; and thus the pianist, losing none of the sincere spirit of the first half, must merely diminish the dynamics.

The Borodine *Nocturne* brings more than a picture to me. It brings a languid, far-eastern sensation into my veins; a vision of a maid leaning over her balcony rail, hand curved to her ear, listening through the trembling,

tropical night for the far-distant throb of a love returned. It pulsates to her, faintly but regularly, the familiar phrase, "I love you," "I love you," "I love you," through the luxuriant immensity of Oriental space; while she stands transfigured with the sentimental significance of this assurance which the night has imparted to her.

These are simple examples, and if the student follows them he may rest assured that no audience will know the exact "burden of his song." However, I feel that it is essentially necessary for him to have something to say, something personal, and then the audience will enjoy, without knowing why, his performance.

Sight Reading

By S. M. C.

Most players desire to become expert sight readers, and envy those who have acquired the art, but fail to understand that sight reading demands systematic application, as well as any other branch of music study. It should be made a part of the daily practice, and for this purpose easy solos and four-hand pieces, which should be one or two grades easier than those which form part of the student's regular work, may serve as material.

Sight reading demands not only a quick eye which is capable of taking in many details at a glance; but also nimble fingers which are able to reproduce and play accurately what the eye sees; and also an alert mind, by which the player can help himself out of all difficulties. Many persons lack these qualifications and have not the energy and perseverance to acquire them; hence good sight readers will always be comparatively few. But if a person has a persistent will to acquire the art he need not despair, although at first it may seem impossible for him to overcome natural defects.

A knowledge of elementary harmony is of the greatest importance; for it would be absurd to expect a person, ignorant of the fundamentals of music, to become a sight reader unless he remedies his deficiencies. The better versed the student is in composition, harmony and form, the easier it will be for him to acquire the art of sight reading.

At first little attention should be paid to mistakes, the object being to play as fluently, and, of course, as accurately as possible. Each succeeding attempt should show a decreasing number of mistakes, until by long-continued practice the ability to play well-nigh faultlessly is acquired.

That Heavy Thumb

By Harold Mynning

BACH "took up the cudgel" for the thumb and was the first of the great composers to write with the idea of its common use. And yet its proper use is still a problem for most music students.

In the first place, because it is so strong as to be able to take care of itself after some fashion, it usually does not receive the careful attention given other fingers.

The most common fault is to play the thumb notes too loud, when practicing scales and arpeggios. This causes a roughness in the sound of these. To correct this, relax the thumb and allow it to fall softly on the keys while the other fingers play loudly. This exaggerated difference will soon so correct the action of the muscles that the fingers will fall naturally with even weight. In accomplishing this, nothing can take the place of much careful listening to the sound of what is played.

When the "Contralto" Was a Curiosity

THE Counter-Tenor or Male Alto is exceedingly rare and is little developed in this country as compared with England, where the stricter interpretation of the Episcopal service makes the male alto more in demand. The voice is also employed in the Greek and in the Roman services; but it is said to be heard at its best in the English Cathedrals. The use of the male alto is very ancient. It is known to have been used in choral singing as early as 1200. Handel employed the voice frequently. Indeed, it was not until the latter part of the eighteenth century that female altos were used in singing the great oratorios. Handel is said never to have heard a female contralto, as he died in 1759, and the first recorded use of the voice was in 1773. Dr. G. Edward Stubbs says that the first oratorio in which the female alto was used was *Judith*, by Dr. Thomas Arne, given in Covent Garden, on February 26, in 1773. A "female alto" was advertised as a kind of musical curiosity.

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Every-Day Pianistic Blunders and How to Cure Them

By SIDNEY SILBER

[EDITOR'S NOTE.—In another article of similar intent, which appeared in the October, 1921, issue of THE ETUDE, Mr. Silber set forth that errors and shortcomings common to most students are due to inherent incapacity, physical defects, irrational

or unscientific methods of study, ignorance (in the sense of not knowing) and insufficient mental discipline. Physical defects were not discussed in that article, nor are they in this.]

Mistakes, Teachers and Pupils

By far the greatest number of literal mistakes in piano playing, practice and playing, are traceable to ignorance and carelessness. All mistakes due to ignorance may be laid at the door of the teacher who is incompetent, lazy or inefficient. There are, broadly speaking, two types of teachers, those who live to teach (the reigning minority) and those who teach to live (the ruling majority). As percentages in human society among various classes and orders run about the same, so here we have the usual percentages of good, bad and indifferent teachers and pupils of the piano. We must, however, in all fairness, maintain that most so-called students, "so-called" because every "student" does not "study," have better teachers than they deserve.

When literal mistakes are due to carelessness, it is really the pupil's fault. Painstaking teachers know how much patience is required to instruct the pupil who persists, in spite of repeated admonitions, in making the same mistakes over and over, and over again. Until the pupil is somehow made to appreciate the imperative necessity of listening and perceiving, after he has learned to hear and see, there is little hope of his ever accomplishing anything worth while. He must learn that construction is but another word for construction. Without this attitude, he must ever remain a mediocrity; at best he can become only a respectable mediocrity.

Key to Solution of Problem

Now, while the condition is admitted, anxious readers may say, "But how do you propose to overcome these errors and shortcomings; how are these mistakes to be corrected?" Here is my solution:

1. If the errors and shortcomings are traceable to physical defects, send the pupil to a physician, an oculist or an aurist.
2. If the errors and shortcomings are traceable to lack of mental discipline, then such forces must be brought to play as will break present bad and antagonistic tendencies and habits and thus pave the way to create better thought habits. (Here, indeed, is a fertile field for the application of well-known psychological principles, such as mental suggestion, without which no teacher can ever be considered a true pedagog.)

Relation Between Thought and Action

Human beings act rationally as a result of clear and logical thinking. Their acts are irresponsible when they are either mentally deficient or have not lived in an environment which would tend to make them conscious of their errors. Thus, we see, that the relations between teacher and pupil should be reciprocal. The average pupil, who after years of apparently unremitting toil, fails to scale the heights, invariably concludes that there must be some magic connected with that state of mind usually termed genius. He forgets that the so-called genius has either had superior instruction, or that he developed the power (because of an inner urge) to seek the truth for himself. We find only as we seek. If we seek nothing, we find nothing. Those who are content to be blindly led will always be blind followers. Under present pedagogical conditions, it often happens that what is offered in the name of scientific spirit, that which is called *academic tradition* is administered unintelligently without reference to actual needs. Such teachers proceed with the following steps of reasoning:—

False and True Hypotheses

1. The pupil needs better technic.
 2. Technic consists in gaining control of all the fingers (strangely enough only fingers are considered by this type of teacher).
 3. All fingers must be made equally independent and equally strong (which is a physical impossibility and, in the light of eminent authority on the part of the world's greatest pianists, a most undesirable thing).
 4. After this is attained, thought may be taken concerning the problems of conception, style, interpretation.
- To all this I say, "There is no scientific basis for such reasoning, inasmuch as technic of all kinds is always developed from within, but never the reverse.. Fingers

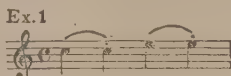
and all parts of the playing mechanism act intelligently only under orders from headquarters."

The Nub of the Matter

Think! Think! Think! If you succeed in doing this, you will hear yourself as others hear you; you will see yourself as others see you. You will then be in a position to pass critically upon the value of your offering. Not until you are in a position to find out whether your execution tallies with your intent—not until then will you have a basis for further substantial aspiration and achievement.

A Few Knotty Problems

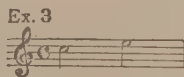
There can be no argument concerning the purpose of ties. Ties are there to be observed. However, it sometimes happens that two notes of the same pitch are slurred, the pupil does not know which is a tie or a slur, and his teacher does not tell him which is which. In the following example.



While there may be some difference of opinion as to whether the second and fourth quarters are to be played (see pages 61 and 62 of Louis C. Elson's *Mistakes and Disputed Points in Music*, published by Theo. Presser), still the vast majority of musicians and first-class teachers will agree that such quarters are to be played in approximately the following manner:



Had the passage been written with the slur minus the dot, it would not have been a slur at all but a tie, in which case the passage would and should have been written thus:



It sometimes happens that the dot is placed below the first of two notes of similar pitch and duration, or between two notes of similar pitch but of dissimilar duration, though the latter consideration need not necessarily obtain. For example, in



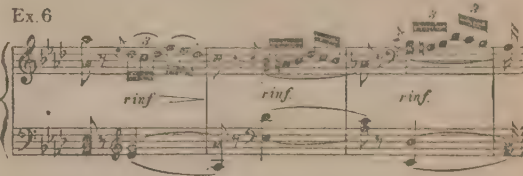
it is obvious that there is no tie but a slur. The first note is to be played semi-staccato or semi-legato (either term being correct English to the Italian *portamento*) and the long note is to receive the stronger pressure or weight. Returning to example 1., it is obvious that the second and fourth quarters are to be played. As proof, quote Elson, who is correct in stating that had the composer desired the second and fourth quarters not to be played, he would have written the passage as follows:—



Concerning Rests

With all the numerous subtleties of modern musical orthography, we have not, as yet, arrived at a system which would indicate the exact and precise tonal lengths, especially in homophonic writing. This is because the admixture of the damper pedal automatically prolongs notes beyond their indicated durations. Of the pedal itself and its action we will speak later. In the matter of rests, the efficient teacher often finds it difficult to explain whether rests imply "doing nothing" (that is, silence), or whether they belong to the sounding category. It is here that instinct and musical feeling must come to the rescue, for they are indeed the sole guides

and criterions of style. However, taking a few examples, there can be no controversy concerning the non-sounding qualities of the rests in the following concluding bars of Beethoven's *Sonata Pathétique* (second movement).



As to the playing of the very last measure, teachers may differ. The literal teacher and student will play the measure slavishly, without pedal and observing the staccati. Another type will use the pedal for the entire measure. A third class will change pedal three times. Who is to decide which is best? Is this not a test of feeling for style and interpretation? My personal idea in the matter would argue for a separation of each and every part, though I would not state pedantically that the rests are to be precisely one sixteenth in duration. In fact, I would make a *ritardando* before the close of the composition and this, in itself, would imply a lengthening of the tonal and rest values. Here are the examples graphically stated: Class one would have it as in Ex. 7 (a).



Class two would have it sound as in Ex. 7(b); while class three follow Ex. 7 (C).

Psychological Values of Rest Observance

It is related that Berlioz once, when asked what he considered the outstanding characteristic value of Weber's music, replied, *the rests*. Rests (meaning silence) are very often more eloquent than sounds. They have the significance and value of the silence following rhetorical questions put to an audience by an adroit speaker. This silence gives the listener a chance to have the music "soak in." For example, though no rest is indicated at the end of the Introduction of MacDowell's *Sonata Tragica*, a moment of absolute silence increases the suspense and makes the effect of what has preceded more impressive. However, MacDowell writes it thus, without the rest, as in Ex. 8 (a).



The following measure near the conclusion of the same Sonata implies absolute silence of a very protracted nature—Ex. 8 (b).

How the Pedal Affects Tonal Values

With apologies to Longfellow, the musician may indeed say "Notes are not what they seem". It is the pedal which changes (transmutes) note and tonal values. The following example clearly shows how much has to be implied in the matter of our highly developed orthographical means. The original is written as follows:—



As played with above pedal indicates the excerpt actually sounds as if it had been written.

Ex. 10



Three Bad Pedal Habits

Two of these pertain to the incorrect use of the damper pedal, the third to the shift (incorrectly called the "soft") pedal. All three are signs of amateurishness or inexperience.

1. "Pumping" of pedal, caused by too sudden release of the pedal lever and by raising of the foot from the same at each release.

2. Too sudden and too frequent change of damper pedal in harmonic changes, resulting in continual blurring, since the strings do not entirely cease to vibrate.

3. Continual use of the shift pedal to attain soft effects.

How are these "ills" to be cured? Simply do not indulge in them. Go and sin no more! Stop! Look! Listen!

Resume

It will thus be seen that, while students and teachers can and should be held accountable for many sins against the letter of music, there are sins against the spirit which can not be remitted through ordinarily pedagogical procedure. The *literal pianist* will never make music. He is dealing with bones (notes) exclusively and his structures have the same relation to music that the skeleton has to the body. Not until he becomes aware of the fact that every printed page of music is but a mould into which he is to infuse his individual life and that sum total of sounds are to bear the impress of his particular personality, not until then will he exercise those finer powers of intuition and imagination which are unfortunately so often blighted and killed by sheer literalness.

"Eyes and No-Eyes"

By Mae-Aileen Erb

ALMOST every one of us has read, at some time, the story with the above title. This little classic, with its striking truth, is in most elementary readers. It tells of two boys who took a walk together. On their return, when questioned as to what they had seen, No-Eyes replied that he had seen nothing, whereas the other boy told with enthusiasm of the many interesting and beautiful things which he had observed.

No-Eyes, unfortunately, is the prototype of many piano students. They play their studies and pieces without seeing one third of the dynamic signs placed there for the beautifying of the composition. Notes, notes, notes seem to be the only things that they see. Even rests, which denote cessation of sound and have an equal value to that of the corresponding notes, are not infrequently skipped over in happy-go-lucky fashion, or completely ignored. Rests are of the utmost importance. They help to form the pulse and rhythm in Music. Without their accurate observance, the composer's own conception and meaning become obscured and unintelligible.

Read the following sentence, devoid of punctuation marks, which are the breathing spaces to which rests in Music correspond, and observe the little sense it conveys.

That that is is that that is not is not if what is not is not what is that that is?

Now let us punctuate, and what could be more clear?

That that is, is; that that is not, is not; if what is not, is not, what is that, is that?

Applied to the interpretation of Music, the principle is identical. To demonstrate, go to your piano as soon as you have finished reading this article, and choose a selection in which a number of rests occur. The Scherzo in B flat minor of Chopin is an example. Play it two times, the first time disregarding all of these signs of silence, the second time, with careful attention to the same. Is not the contrast rather startling?

"The World do Move"

THE fathers of some of the most advanced musicians have been among the conservatives of their time. In the case of Richard Strauss, for instance, his father (said to have been one of the finest French horn players of his time) was not only devoid of any of the modernistic tendencies of his talented son but was actually an anti-Wagnerite, in that hot-bed of Wagnerism—Munich.

The Secret of Staccato

By Amina Goodwin

[EDITOR'S NOTE.—Amina Beatrice Goodwin is one of the best known of English concert pianists. She was born in 1867 at Manchester and studied with her father, Reinecke, Liszt and Clara Schumann. For many years she was at the head of a large school of music in London.]

A GOOD, strong and even staccato can only be attained through a like amount of slow study, essential for the other parts of real Technique. The sound of *each* staccato note should be quite as *equal in sound* as each note in a well played legato scale. To produce this evenness in staccato, equal strength from each finger is not *only* sufficient, but also equal *wrist action* must be mastered, these being two distinct points. The most beneficial method when studying slow staccato for the equalization of the wrist, is to place the finger close to the key and then strike it, counting one, and raising the note sharply from the wrist, counting two, but without movement from the arm. This is termed "abgestossenes" staccato meaning a staccato thrown off the note *upwards*. This "abgestossene" staccato should invariably be used for all single isolated staccato notes, as it produces a much rounder, firmer, sharper and more rhythmical staccato, than if the note be struck *downwards* from the wrist. In playing staccato scales slowly, the note may be played, counting one, and taken off sharply from the wrist upwards, counting two; thus counting two to each note. The best practice is with the help of the Metronome. After a time when the student has accomplished this wrist action, the metronome can gradually be placed at a quicker tempo, until it will not be possible either to count two to each note, or place the finger close to the key first *before raising the wrist*. In quick staccato-playing the note must necessarily be struck *downwards* from the wrist, but this slow "abgestossene" staccato should be well studied beforehand and continuously so, even after the quick staccato has been acquired, so as to retain the equal wrist action and tone. The student should study the slow playing of octaves and chords and double staccato notes, also precisely in the same manner, by placing the fingers close to the key and then striking the note at one and taking them off sharply from the wrist at two. When the octaves are studied on this principle, it will give the student time to try to give the two notes of the octaves in each hand, equal sound, and avoid giving *more* tone to the thumb than the little finger, and less tone to the little finger than the thumb. In the playing of all chords either small or

large, the greatest attention should be given to the *middle* notes of the chord receiving the same volume of sound as the *outer* notes. This can best be accomplished by playing the chords as indicated, by placing the fingers close to the keys which require striking, with a loose though not high wrist action. Each note in the chord will then receive an equal amount of sound from each finger. Should the chord be marked staccato, it can be taken off sharply from the wrist, by which action the longer fingers will quit the keys as quickly as the shorter ones, thus all the keys in the chord will be bound precisely at the same instant. Through this, the effect will be vigorous, sharp, and rhythmic; but should the chords be taken off in any other way, if even short, the longer fingers would rebound a portion of a second later than the shorter ones. In quick staccato passages composed of consecutive staccato chords, there is naturally no time to place the fingers near the keys *before* striking them. But through the slow study in this manner, the middle tones of the chords will never become neglected, however freely the chords may be played later in quick tempo.

Hard execution of chords and octaves is either produced with a stiff arm or by the hands brought down upon the keyboard from the wrist with full force from too great a height, and consequently the effect of digging into the keys or thumping is produced.—Such production of tone causes the listener to shrink each time a loud passage is commenced, or start at every loud chord, instead of listening for the pleasure of the performance should give.

In playing any description of loud, full or small chords the greatest power can be obtained by placing the fingers first *close* to the keys and then striking the chord with a loose movement of the wrist, but with full strength. By these means, however strongly the chord may be struck the sound produced will never sound harsh, but full, round and sonorous. Should the chord be marked staccato, the hands can then be taken off sharply upwards from the wrist, immediately after being struck, or they can be taken off, in the same way, whenever the chord or octave has received its right value of time and sound. This important detail can always be carried out with ease and success by never removing the hand from the Octave, Chord, or note, until the following *note* occurs, providing the chord or note be not marked "staccato" or "portamento."

Positive Results from Positive Routine

By Francis Kendig

WHEN is music too difficult?

The query reminds one of a question not infrequently asked by students: "How fast shall I play this piece?" and its inevitable answer, "Not any faster than you can!" While every piece has its own natural tempo the same as every person or animal has its own natural gait and rate of speed; yet a new piece, still in the process of being learned, should not be played more rapidly than it can be played faultlessly.

However one does not wish to spend months on every piece which he learns, laboring hours on such ordinary mechanics as time, notes, and fingering, only to gladly discard the piece the moment it is learned, out of sheer tiredness of repeated hearings—to be forever practicing and never playing, as it were.

After all, why not have a playing method?

Step down a grade or two, and find a pretty piece that can be played almost at sight. Learn to play this piece without one single error, always "with the right finger on the right note at the right time!" Be able to play the piece with and without the metronome, only gradually increasing the speed, till it can be played easily at the tempo in which it sounds best. Go through the piece to see that every first note of each measure receives its due primary accent. Where there is shifted accent, as in syncopation, or secondary accent, or accelerando, ritardando, or tempo rubato, turn the spotlight of your attention on these lovely details of expression. Study every expression mark; every inkmark on the page means something. Go over the piece again for rhythmic flow, once more with all the attention centered on the four-measure phrase lengths. Then play it for

contrasts in sunlight and shadow, or major and minor again for distance or nearness effects, or softness or loudness, and again for rise and fall of inflection, crescendo and decrescendo. Give attention to the pedaling. Play your piece for melodic clarity and purity of tone; hunt for a few chords to impress the ear with their rich harmonic loveliness. Again through for the subordination of secondary themes and accompaniment. Then forget all the details because you know them well, and yet play them all, bringing out in the finished interpretation a happy summary of all these beauties.

The piece ought to be learned perfectly, if this playing method is adopted, in three days of perhaps a couple of hours practice each day. If it takes longer than six hours, hunt for a shorter and easier piece. Do not advance yourself by taking a slightly more difficult piece till you can play six pieces five times in succession absolutely flawlessly! It is preferable that they should be memorized.

Hold yourself to this, and practice easily, with relaxed muscles, and without too much dissatisfaction in not getting away from the original six pieces as soon as you think you ought. In this way you will find your actual grade and really know just how far up the ladder you are. You will have the easy assurance of the firm-footed climber of experience. And as you climb higher you will have a clear new vision for all such fundamental practice as scales, arpeggi, and all technical practice. You will gain in expression, assurance, sight reading, musical understanding, and in a dozen various ways.

And best of all, you will have trained your ear to desire only expressive and faultless interpretation—the finest and noblest in music-literature.

Historic Musical Memories

How Famous Musicians Have Kept Immense Numbers of Musical Compositions in Their Minds for Long Periods of Time

THE memory of the musician is often a marvel to the average person. There are very few people in any walk of life who are called upon to put into their mental cold storage vaults as much as is the ordinary music worker. In the case of a Toscanini, a Stokowski or a Sousa, one finds that they have literally millions of notes packed away in their minds, that these notes all have a harmonic and a rhythmic place and, in the case of an orchestra or band, a color or instrument place. The actor memorizes many rôles, but in a performance he plays only a part. The musician must have a repertoire that is nothing short of astonishing.

Some years ago Dr. Frederick G Shinn, of the Royal College of Music and the Royal College of Organists, made a record of famous feats of musical memory. The main points of Dr. Shinn's investigations are given here for the benefit of ETUDE readers. Dr. Shinn's *Musical Memory and its Cultivation* is a standard work on the subject.

Famous Memory Feats

Amongst the most famous feats of memory, and at the time of its performance the most remarkable was that performed by Mozart in connection with Allegri's *Miserere* in 1770. Mozart and his father were on an Italian tour, and, according to Otto Jahn, "they arrived in Rome about midday on Wednesday in Holy Week amidst a storm of thunder and lightning, 'received like grand people with a discharge of artillery.' There was just time to hurry to the Sistine Chapel and hear Allegri's *Miserere*. It was here that Wolfgang accomplished his celebrated feat of musical ear and memory. It was the custom on Wednesday and Friday in Holy Week for the choir of the Pope's household to sing the *Miserere* (Ps. 50) composed by Dom. Allegri, which was arranged alternately for a four and five part chorus, having a final chorus of nine parts. This performance was universally considered as one of the most wonderful in Rome; the impression made by it, in conjunction with the solemn rites it accompanied, was always described as overpowering. 'You know,' writes L. Mozart, 'that this celebrated *Miserere* is so jealously guarded, that members of the chapel are forbidden, under pain of excommunication, to take their parts out of the chapel, or to copy, or allow it to be copied. We have got it, notwithstanding. Wolfgang has written it down, and I should have sent it to Salzburg in this letter were not our presence necessary for its production. More depends on the performance than even on the composition. Besides, we must not let our secret fall into other hands, *ut non incurramus, mediate vel immediate, in censuram ecclesiae*.' When the performance was repeated on Good Friday, Wolfgang took the manuscript with him into the chapel, and holding it in his hat, corrected some passages where his memory had not been quite true. The affair became known, and naturally made a great sensation; Wolfgang was called upon to execute the *Miserere* in presence of a Papal singer, Christofori, who was amazed at its correctness. L. Mozart's news excited consternation in Salzburg, mother and daughter believing that Wolfgang had sinned in transcribing the *Miserere*, and fearing unpleasant consequences if it should become known. 'When we read your ideas about the *Miserere*,' answered the father, 'we both laughed loud and long. You need not be in the least afraid. It is taken in quite another way. All Rome and the Pope himself know that Wolfgang has written the *Miserere*, and instead of punishment, it has brought him honor. You must not fail to show my letter everywhere, and let His Grace the Archbishop know of it.' This feat was undoubtedly a remarkable one, but all Mozart's biographers have borne witness to the fact that he possessed an ear of wonderful delicacy and retentive power. Jahn states that when Mozart was not more than five years old he observed that his own violin was tuned an eighth of a tone higher than one belonging to Herr Schachtner, a friend of his father's upon which he had played a day or two previous, and on comparison this proved to be the case.

Another great composer who, like Mozart, possessed a phenomenal power of memory was Mendelssohn. He, also, during a visit to Rome performed the feat of recording Allegri's *Miserere*, whilst the following story,

the particulars of which have been supplied to me by Mr. T. L. Southgate, describes a feat of a somewhat similar nature. Mendelssohn, when in England, was sometimes the guest of Attwood, the organist of St. Paul's Cathedral. During one of his visits he heard at the Cathedral a composition, either a service or an anthem of Attwood's. This pleased him so much that he offered to score it for the orchestra. Attwood readily accepted Mendelssohn's offer, but the matter was not again referred to until after Mendelssohn's return to Germany, when Attwood wrote to him offering to send a copy of the work in question for reference. Mendelssohn's reply was a full orchestral score of it, which he had completed from memory, after hearing it once or perhaps twice at St. Paul's. A comparison of this full score with Attwood's vocal score showed that in no respect had his memory failed him.

That Mendelssohn was an earnest student of all Bach's works is well known, and his great admiration of the St. Matthew "Passion" led him to revive that work at Berlin in 1829, the centenary year of its first production. Referring to this event, the following passage, taken from some anecdotes of Mendelssohn by Pastor Julius Schubring. The writer says, "How thoroughly he (Mendelssohn) had rendered himself master of this work was proved by his directing one of the later rehearsals at the piano without any music before him, and by his remarking, at the conclusion of the movement, 'In the twenty-third bar the soprano has C and not C sharp;'" whilst Sir Charles Hallé in his Autobiography gives us an account of what happened at the performance of this same piece. He says, "It is well-known that when he (Mendelssohn) revived Bach's 'Passion Music,' and conducted the first performance of that immortal work, after it had been dormant for about a century, he found, stepping to the conductor's desk, that a score, similar in binding and thickness, but of another work, had been brought by mistake. He conducted this amazingly complicated work by heart, turning leaf after leaf of the

book he had before him, in order not to create any feeling of uneasiness on the part of the executants." Another story, which bears witness to the wonderful accuracy with which he knew the scores of works he studied, is related by Ferdinand Hiller in his "Mendelssohn." At a weekly musical gathering at the Abé Bardin's, when both Hiller and Mendelssohn were present, Hiller, writes: "I had just been playing Beethoven's E flat *Concerto* in public, and they asked for it again on one of these afternoons. The parts were all there, and the string quartet too, but no players for the wind. 'I will do the wind,' said Mendelssohn, and sitting down to a small piano which stood near the grand one, he filled in the wind parts from memory so completely, that I don't believe even a note of the second horn was wanting, and all as simply and naturally done as if it were nothing."

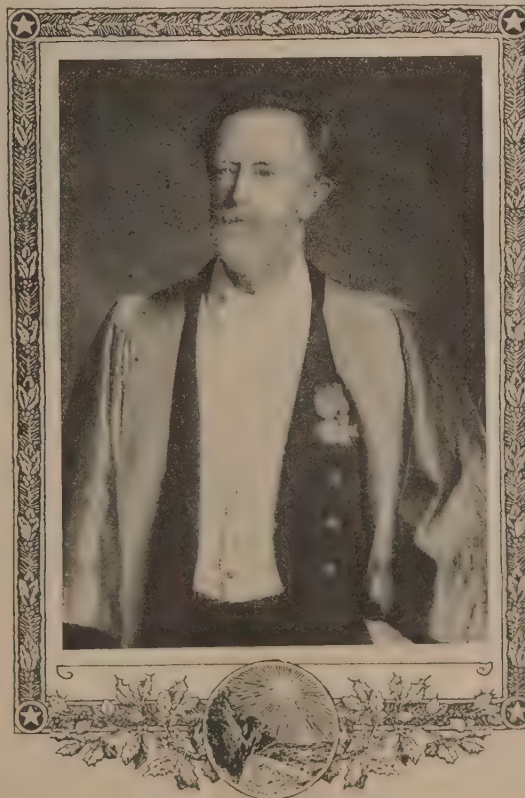
When the Joke Was on Liszt

All the above, however, are quite eclipsed by the following, which is recorded by Max Müller in his *Auld Lang Syne*, and took place on the occasion of Liszt's first appearance in Leipzig. "Mendelssohn," says the writer, "gave a *matinée musicale* at his house, all the best known musicians of the place being present. I remember, though vaguely, David, Kalliwoda, Hiller; I doubt whether Schumann and Clara Wieck were present. Well, Liszt appeared in his Hungarian costume, wild and magnificent. He told Mendelssohn that he had written something special for him. He sat down, and swaying right and left on his music stool, played a Hungarian melody, and then three or four variations, one more incredible than the other. We stood amazed, and after everybody had paid his compliments to the hero of the day, some of Mendelssohn's friends gathered round him and said, 'Ah, Felix, now we can pack up. No one can do that; it is over with us!' Mendelssohn smiled; and when Liszt came up to him, asking him to play something in turn he laughed and said that he never played now; and this to a certain extent was true. He did not give much time to practicing then, but worked chiefly at composing and directing his concerts. However, Liszt would take no refusal, and so at last little Mendelssohn with his own charming playfulness said, 'Well, I'll play, but you must promise me not to be angry.' And what did he play? He sat down and played first of all Liszt's Hungarian melody, and then one variation after another, so that none but Liszt himself could have told the difference. We all trembled lest Liszt should be offended, for Mendelssohn could not keep himself from slightly imitating Liszt's movements and raptures. However, Mendelssohn managed never to offend man, woman or child; Liszt laughed, applauded, and admitted that no one, not he himself, could have performed such a bravura." How far Mendelssohn's powers of execution would meet the demands of a piece written by Liszt, probably with the express object of displaying his own marvelous powers upon an occasion of exceptional importance, must remain an unanswered question, but after making allowance for large deficiencies, this feat is perhaps the most wonderful of its kind on record.

Hiller and Von Bülow

One of a similar although less exacting nature was performed by Ferdinand Hiller, and has been communicated to me by Mr. C. Ainslie Barry, who at one time was a pupil of Hiller at the Cologne Conservatoire. During a composition lesson Hiller left the class room and went for some time into an adjoining room. In his absence Mr. Barry's fellow pupil played over an unfinished Scherzo for the piano which he had brought to show his master. Hiller having heard the performance whilst in the adjoining room, on his return, inquired why it was left unfinished, and then sat down at the piano. played the Scherzo from memory, added a trio and repeated the Scherzo, finishing it off with a coda.

Hans von Bülow has always been famous for his remarkable powers of memory. Mr. Dannreuther, in his article on Bülow in Sir George Grove's "Dictionary of Music and Musicians," says: "It would be difficult to mention a work of any importance by any composer for the piano, which he has not played in public



THE MUSICIAN WITH THE SUPER-MEMORY

The super-memory among modern musicians is said to have been possessed by this famous musician, Sir Walter Parratt, who at the age of 10 played all the 48 Fugues of the Bach "Well-Tempered Clavichord" from memory and performed other feats of uncanny musical mentality

and by heart. His prodigious musical memory has enabled him also as a conductor to perform feats which have never before been attempted, and will in all likelihood not be imitated." The fashion of conducting from memory was introduced by Bülow, and his wonderfully accurate knowledge of orchestral scores was undoubtedly remarkable. It is said of him that at the rehearsal for a concert in London, at the conclusion of the performance of a movement from one of Beethoven's Symphonies which he was conducting from memory after a few moments' calculation he informed one of the second wind players that at a certain bar, so many bars from the end, he had played a wrong note, at the same time informing the offender what he had played and what he ought to have played. But perhaps Bülow's most prodigious feat in this direction was the conducting from memory of the first performance of Wagner's *Tristan and Isolde* at Munich, in 1865. Only those who know the complexity of a Wagner Opera, and the intricate nature of the score, can fully appreciate such a performance.

The piano recitals which Bülow gave in London at different times bore ample witness to his prodigious memory for piano music, the occasion when he played the five latest Sonatas of Beethoven being one of the most remarkable. The following story of a feat of memory by him, for the details of which I am indebted to Miss Constance Bache, is interesting as showing the wonderful reliability of his memory under quite exceptional conditions. Miss Bache writes as follows:—"A number of versions are given of the following story, which Bülow could never hear without bursting with laughter. The following is his own version:—'I once played a piece in public for the first time, which I learned from the notes. This seems impossible, yet for once it is true. A friend of mine had put down a piece of his own in my next concert, and I had not the time even to play it through. I therefore took the copy with me in the train, studied it in the carriage, and played it in the evening.'" Miss Bache continues: "I believe it was at Riga, or some other place on the Baltic Sea, and that the account first appeared in the local newspaper."

The fashion of pianoforte "recitals" set by Mr. Hallé in 1861 evidently came to stay, despite the strictures of the most eminent musical critics of the day in the most powerful periodicals *The Times* and *The Athenaeum*, and when, in 1873, Bülow paid us a visit, and surprised the musical world with his wonderful powers of execution and memory, we find the latter paper chronicles his performance with awe and wonder, but still not with unmixed admiration. The writer says: "He (Bülow) had no music before his eyes to guide him, he confided in his memory and it never faltered; it was a prodigious effort, almost inconceivable, and perhaps somewhat too daring and hazardous."

Rubinstein's Colossal Memory Capacity

We cannot draw this digression to a close without mentioning the remarkable series of seven historical pianoforte recitals which were given in London by Rubinstein in 1886. It may be interesting to revive some of the programmes, in order to give an idea of the feat performed by this prince of pianists. The Beethoven one comprised eight Sonatas. Op. 27 in C sharp minor; Op. 31, No. 2, in D minor, Op. 53 (*Waldstein*); Op. 57 (*Appassionata*); Op. 90, in E minor; Op. 101 in A major; Op. 109 in E major; Op. 111 in C minor. The Chopin recital included the Fantasia in F minor, six preludes, four mazurkas, two impromptus, three nocturnes, four ballades, three polonaises, the sonata in B flat minor and other items, and the Schumann, the fantasia in C, Kreisleriana, Etudes Symphoniques, Sonata in F sharp, four numbers of the Phantasiesück, *Vogels als Prophet*, Romance in D minor and the Carnival. On this occasion the Press marvelled but it did not protest. It must be conceded that in the present day the ability to play from memory must be possessed by every pianist who would gain public favor, and although both musicians and musical critics regard the prevailing fashion as one of not unmixed good they are unable to influence public opinion to any effectual degree.

If Wagner's Scores Had Been Lost

Returning now to our original theme, which is the recording of memory performances, and not the reviving of musical criticisms, we stated above that the fashion of conducting from memory was set by Bülow, and amongst living conductors who have sustained the tradition, Dr. Hans Richter is perhaps the most prominent. His method of conducting without the book is known to every one who has attended a Richter concert, but the degree to which he is conversant with absolutely every detail of a score is perhaps only appreciated by the privileged few who gain admission to his orchestral rehearsals. These, like his performances, are conducted from memory, and the least inaccuracy either as to

notes, rhythm or phrasing, no matter how subordinate the part, or how complex the score, is instantly detected by him, and in order to set the player right he may either sing the passage, or even show upon the instrument how it should be played, if such were necessary. In 1876 he directed the whole of the rehearsals and performances of Wagner's "Ring" at Bayreuth, and it was said, at the conclusion of the Festival, that if the whole of the scores had been lost, Dr. Richter could have written them out from memory, a feat which every student of Wagner would know to be absolutely phenomenal.

Sir Gore Ouseley's Remarkable Mind

The late Professor of Music at Oxford, the Rev. Sir Frederick Gore Ouseley, was always remarkable for his general power of musical memory as well as for his exceptional power of retaining definite pitches. The Rev. J. Hampton, warden of St. Michael's College, Tenbury, has contributed the following passage, illustrative of these gifts, to Mr. Havergal's Memorials of Sir Frederick:—"At Cambridge, in the year 1861, I heard Beethoven's Septett for the first time, and on my return mentioned the fact to Sir Frederick, who immediately went to the piano and commenced the work, pointing out each instrument that had any prominent part. He played on for 20 minutes and then only stopped from fatigue. I told him, that I wondered that I had never heard him play it before. He said that he had never done so—had not seen it in print, and only heard it once in his life, ten years before in Rome. When living in London it was his delight to visit the organ lofts of St. Paul's and Westminster Abbey. After an absence of several months in Spain, Italy, Germany, Switzerland, and Paris, where he had tried every organ of any size, he returned to England and soon visited his friend Sir John Goss at St. Paul's. Sir John asked him to sound C, which he did, and then Sir John put down B, which was in perfect tune, whereupon Sir Frederick immediately smiled and said, 'You have had all the pipes cut down since I was last here.' Sir John assured me that the pitch of the organ had been raised a semitone."

The following, which is supplied by Mr. T. L. Southgate to Sir Frederick's "Life," is also worth quoting as evidence of the possession of an exceptional retentive power. Mr. Southgate says: "We were discussing the question of dancing as a part of Church public worship, and I read him a letter received from a friend in Abyssinia who told me that there they still 'danced before the Lord,' as it is recorded David did. 'Oh,' said Ouseley, with a smile, 'I have seen that much nearer home. In 1851, I went to Spain for a tour, and on a special high day I saw a solemn *fandango* danced in front of the high altar at Seville; and this was the music it was danced to.' He then went to the piano and played a delicate little piece, quite Spanish in tone, with the exception of a peculiar use of the chord of the 'Italian Sixth.' I asked him whether that was correct, and expressed astonishment that he should have remembered this piece, heard but once some thirty-six years ago. 'Quite right,' he replied, 'I thought that chord would startle you,' and then he continued, 'If I thoroughly give my mind to receive a piece of music, I generally succeed in mastering it, and never afterwards forget it.'"

Parratt's Super Memory

Amongst English musicians who are living, and who are known to possess exceptional powers of memory, Sir Walter Parratt, Private Organist to Queen Victoria, stands pre-eminent. Sir Walter's memory was evidently developed quite early, for Sir George Grove, in his dictionary, relates the fact that "at the age of 10 he played on one occasion the whole of the 48 preludes and fugues of Bach by heart without notice." Another exceptional exercise of his wonderful power took place whilst he was organist of St. Paul's Church, Huddersfield. At a competition for a vacant post in the choir, an applicant possessed only one copy of the solo he wished to sing. As he was unable to sing it without the assistance of the printed copy, and it was necessary for him, whilst singing it, to stand in the choir stalls and quite away from the organ, he was on the horns of a dilemma until Sir Walter, then a youth of about 12 or 13, came to his rescue, and after glancing at the music for a moment, accompanied it from memory. In addition to his brilliant gifts as a musician, Sir Walter is a fine chess player, and during a visit to the late Sir Frederick Ouseley, at Tenbury, he performed a feat which, like the one recorded of Mendelssohn, probably stands alone amongst memory performances. The Rev. J. Hampton, who succeeded the late Sir Frederick Ouseley as warden of St. Michael's College, Tenbury, was present on the occasion, and has kindly supplied me with the following description of what took place. His narrative runs as follows:—"In one of the lodgings attached to St.

Michael's College, Tenbury, some eight or ten men were assembled. Von Holst and Sir Walter played on the piano in turn such music as was asked for, and always from memory. This went on for some time, when the chess board was brought out, and Sir Walter proposed to play two men in consultation while he remained at the piano, still playing anything asked for, either from Bach, Mozart, Beethoven, Mendelssohn or Chopin. He never looked at the chess board, but continued to converse with those around, who did all they could to distract him although without success. His memory never failed him for at least an hour, when the game was won by him, and he told us how he had been watching the chances of a poor fly which had become entangled in a spider's web. Both the antagonists come here occasionally, and have often spoken of the memorable occasion."

How to Laugh at Stage-Fright

By David Bruce Conklin

You can learn more about stage-fright in two minutes before an audience (unless thoroughly prepared for the ordeal) than in all the dictionaries ever printed.

Professor Leopold Auer declares, "There exists no remedy, either hypnotic or medical, which is capable of curing, or even temporarily paralyzing the effect of the form of nervousness known as 'stage-fright.' But every artist should experience a certain amount of nervousness over his work or else he will become slipshod. However, his must be a legitimate nervousness for fear his playing may not please himself. This is not stage-fright. As a violinist, for instance, about stage-fright (no matter how great he is,) as he goes to perform Bach's *Chaconne*, for instance. If he's not under full nerve control, and is "Rubinstein" by nature, you'll certainly learn something."

Great artists: Joachim, Hans von Bülow, many of the older artists, also Maude Powell, suffered untold agony from stage-fright. On the other hand, Sarasate was fearless upon the concert platform; a form of confidence seems to be handed down to Seidel, Heifetz and Edd Brown.

However, lesser performers should not announce to their listeners before beginning that they are "out of practice." The listeners will at once lose confidence, which in turn will, by mental telepathy, perhaps, influence the performer to lose courage. If out of practice, DON'T perform! Hopeless struggling on the platform is neither pleasant nor edifying to hear.

In most of cases, stage-fright is due to a mistake on the part of parents and early teachers. Owing to certain ancient theories it is miraculous that some performers do not score a total failure before an audience. The theory that a pupil should not even play for his parents or friends until he arrives at a certain degree of proficiency is bad. If parents would insist upon children being allowed and encouraged to perform from the very first, the final results would likely be much better.

A child who is taught two languages when first learning to talk, will always feel at ease with either one, having made no special effort to acquire proficiency. A student who is allowed to play from the very beginning of his course, for those interested in him, will cultivate his nervousness along with his technical advancement. If compelled to bring himself up to a certain degree of perfection before performing for those interested in him, he will very likely break down completely or make such a miserable showing that his teacher will be disgusted.

Many artists as yet unheard, might avoid stage-fright and have a chance of success by proper training.

If people are willing to listen to a new student play (initially upon open strings) he should be allowed to do so, to test his nerve. A teacher should consider it a grand opportunity to begin building his pupil's confidence. This will accustom the player to seeing faces as he plays and have confidence in the well-meaning of his audience. No matter how gifted, an artist is beaten before he begins, so far as doing his best is concerned, if he gets stage-fright.

Many players, through lack of nerve cultivation, see nothing but a houseful of unjust critics and hear only rattling paper as the audience seems anxious to find out who is next on the program. And that settles it. The fail! Or, if not, few listeners know upon how thin a margin they succeed. The great Paganini suffered greatly while performing, but his audience never knew it.

From the very beginning parents should pretend at least to have enough interest in their children's progress to hear them play, if nothing but simple scales, for anyone asking for such a performance.

While stage-fright can not always be cured, it can be should be prevented, by installing confidence in the beginner from the very first. When they become artists they will laugh at stage-fright!

A Little Lesson in Conducting

By EDWIN HALL PIERCE

THE baton is a light, tapered stick about 20 inches long, usually in the right hand and used in such a way as to mark the beats and indicate the proper tempo. Batons may be had of rosewood, ebony, or other expensive woods, sometimes ornamented, but a plain pine or maple baton is as good or better.

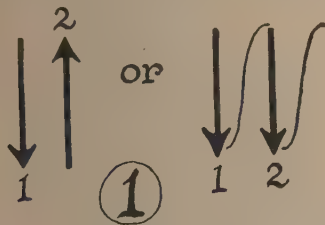
The motions of the baton should be quick and decisive: a quick stroke, followed by a point of rest, is better than a slow, languid stroke. It is a fact not always realized, even by those who act in perfect accordance with the principle; but the determining point of the conductor's stroke—i. e. the moment at which it indicates the beginning of a beat—is the end of the stroke, not the beginning of the same.

The down stroke usually belongs to the accented beat, other motions being as we shall presently describe; some conductors have little peculiarities of their own. In an extreme case, the writer recalls one successful conductor who used the *up-stroke* for the accent. As his players understood him, it did not matter, but it is safest to regard the usual conventions.

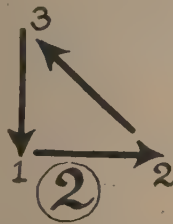
Rhythmic Variety

We will now enumerate the principle kinds of time, together with the motions which belong to them:—

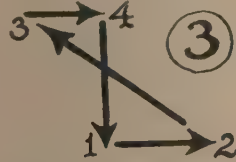
Double time. Stroke down and up. If very slow, a beat may be down-stroke, only in this case the up-stroke will be a mere recovery of position instead of a marked beat. 2/4, 2/2 or C and (if rapid) 6/8 and 6/4 all beaten as "double" time.



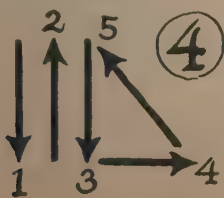
Triple time. Stroke down, right, and obliquely up. "Right" is better than the "left," because in the theatre it often happens that some of the players are partly behind the conductor, and if he beats to the left, his body would obstruct their view of the stick.) In *Presto* movements the conductor does not attempt to beat three in the measure, but merely indicates the first of each measure by a down-stroke, the up-stroke being merely a recovery of position of the stick, and having no particular significance.



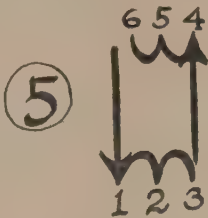
Quadruple time. Stroke down, right, obliquely up and back the left, then right, which brings one again to the starting-point. 4/4 or C , 4/2, and (if rapid) 12/8 time all beaten in this way. Never beat double time quadruple: some amateurs (and even some professionals, who should know better) fail to distinguish between C or 2/2 and C or 4/4!



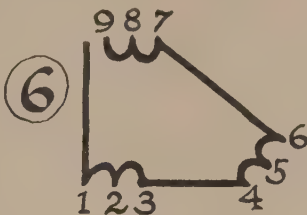
Quintuple time. This rather unusual kind resolves itself into triple followed by duple, or duple followed by triple, in each measure. One can tell which by examining the structure of the music.



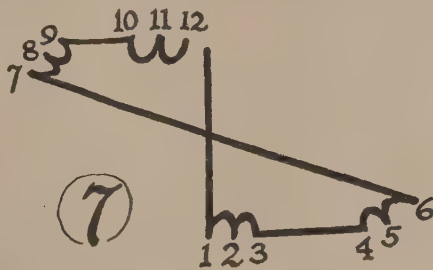
5. Sextuple time. If rapid, treat it as "double time with an abundance of triplets." If slow, make motions as shown in the cut.



6. Nine-eight or nine-four time. If rapid, treat it as "triple time with an abundance of triplets." If slow, make motions as here shown.



7. Twelve-eighth time. If rapid, treat as "4/4 time with an abundance of triplets." If slow, beat in this way.



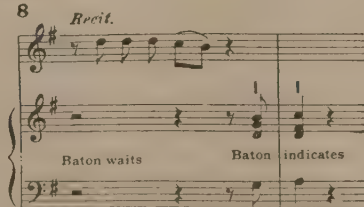
Note:—In these diagrams we have sometimes been compelled to make slightly apart, lines which should in practice really coincide, as otherwise they would overlap unintelligibly in the drawing.

Beginnings, Holds and Recitatives

At the beginning of a piece, the conductor taps a few times with his baton to summon attention, then holds it stationary in the air while he gives a glance at the players to make sure all are ready. Having done this, the first stroke of the baton should elicit tone, in the usual order of things. In some rare cases where the entries of the instruments are on two or more different odd parts of the measure, however, it may be best to begin beating at the first of the measure, or in extreme cases (mostly with amateurs) to beat a preparatory measure. As this is an unusual procedure, the conductor should announce his intention before so doing.

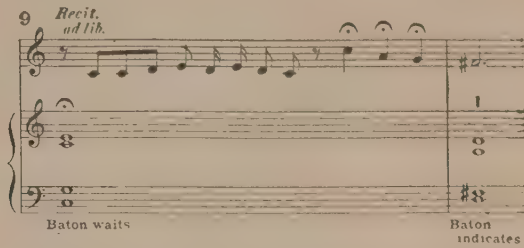
At a hold C the conductor either holds his baton stationary, or moves it slowly through the air, giving it a quick *twitch* to break off the note at the desired point. Although not remarked on in any of the books, most good conductors make a slight but perceptible *retard* as they approach a hold, taking the proper tempo again promptly after quitting it.

In conducting the accompaniment to a *Recitative*, instead of attempting to beat time in the usual way, the conductor holds his baton stationary until the orchestra has notes to play, watching the soloist with the utmost attention meanwhile, and at the proper times indicates the exact rhythm of the orchestra part by decided motions of the baton.



If the accompaniment is in the form of long sustained chords, the baton is usually held stationary except where a change of harmony occurs, which is indicated by a slight twitch. In cases where the accompaniment is

more elaborate, it may be necessary to beat time in the usual way, merely endeavoring to make it follow the singer's tempo—a difficult task, as this is often quite erratic.



As indicated before, all motions must be exceedingly decisive and prompt. Conductors whose experience has been wholly or chiefly with singers and choruses are usually very unsatisfactory with orchestras, and are a laughing-stock with orchestral players on account of the lack of this quality.

Sometimes, in the effort to make one's stroke decisive, one will unconsciously stiffen the wrist, and the arm will soon become lame. In order to avoid this catastrophe, one should be particular to hold the baton as *lightly* as is practicable. The advice which is often given by fencing-masters, in regard to holding the sword, will apply with equal benefit to conductors with the baton:—"Hold it as if you had a small bird in your hand—you don't wish him to get away, but you don't wish to hurt him, either."

To be a successful conductor, three things are necessary: one must know the music; one must have the personality to command obedience without undue friction; one must understand the use of the baton. Unfortunately it is only the last of these requirements which we are able to elucidate in the present article.

Wagner on Conducting

Wagner, in his essay, "On Conducting," says that a conductor's whole duty is to indicate the correct tempo, but this statement seems rather too broad. He takes it for granted that the players will observe all the written nuances (*f*, *p*, *sfz*, *cres.*, *dim.*, etc.) of their own accord. So they will, if they are really good players, but the conductor stands where it is easier to get a broad and general idea of the effect, and even with the best players, he may find occasion to give counsel as to the exact value of these directions. For instance, *forte* in a principal theme may be an entirely different thing from *forte* in an accompaniment figure.

Another very important duty of the conductor is to see that the parts furnished the players are correct in every respect, especially when changes have been made in the score. (In large organizations he may be assisted by the Concert-master and the Librarian.)

Beating Compound Measures

The reader will have noticed that there are diverse ways of beating compound time, according to whether the tempo is fast or slow. Sometimes it happens that at a change of tempo (the time signature remaining the same), or at a ritard, the conductor will see fit to change his method of beating. In this case, it is a great help if the fact is indicated in the orchestral parts by vertical strokes of a blue pencil, showing exactly when his beat will fall. This device is much used by leaders of travelling music-shows, who may have different players in their orchestra in different towns, and time for only one rehearsal.



In the above example, we see an Allegro 6/4 movement retarded and presently changing to an Andante 6/4. The first is beaten as duple time, the last as sextuple, but in order to keep a perfect ensemble through the ritard, the leader desires to begin his beating of "six" a little previously. Marks such as indicated will serve to make the matter clear to the players, who otherwise would be liable to confusion.

Music is an intellectual or a sensual pleasure according to the temperament of him who hears it.
De Quincey

Deriving Pleasure from a Piano Recital

By George Kruger

It is assumed that one who attempts to partake of the mental food provided by a musical recital or lecture must of necessity be in a receptive mood or a state of mind permitting the absorption of suggested ideas. The hearer must strive for *individuality* in listening. It is very easy not to "listen" properly but, instead, merely to *hear* without intelligent attention. With compelling sympathy do we see the absent-minded individual who does not listen at all but sits aimlessly through a concert intellectually dead, waiting for something to happen. "Hearing, they hear not; neither do they understand." Music for people of this calibre is mere sound, because they do not give it either emotional or intellectual interpretation.

In listening to a piano recital, a great deal depends upon how much a person is interested in the music and in the performer. A great many people listen only to the composition, and there are others who concentrate their thoughts upon the performer—how he looks, his technique and his mannerisms. Those ideas are only secondary considerations, because the truly intelligent and educated listener will endeavor to understand the meaning of the composition and will also endeavor to appreciate the manner of interpretation. The cultured, musical person will be satisfied with nothing less than the fullest enjoyment, coming of an appreciative understanding of the composition and the performance.

Purely Intellectual Music

Music expresses thought, with or without emotion. There is such a thing as purely *intellectual* music—for instance, strictly constructed canons and fugues, which are essentially scientific works, more the product of calculation than of inspiration and frequently written with an utter absence of emotion. But the chief uplift of music is in its appeal to the heart as well as to the mind, in portraying emotion clothed in musical thought and to express musical thoughts conceived by the emotions. Therefore, music should express both emotion and thought, which two result in expression. To quote from Tobias Matthay, in his work *The Act of Touch*, "Musical emotion is not identical with the emotions of ordinary life but is instead merely *parallel* to it. Emotion, experienced apart from music, may stimulate a composer or player to the endeavor to record his feelings through musical sounds. It is, however, impossible for him directly to communicate a *definite* emotional message through that indefinite medium, music. All a composer can do, in using music for the expression of his emotion, is to write the *musically beautiful*, so that the effect of such beauty shall arouse an emotional state in the listener parallel to the state of mental-excitement under which the composer was laboring when he penned the music."

"The moment the composer wishes to portray extreme emotions, since extreme emotion borders on pain, he has recourse to extreme dissonances and ultra-chromatic passages. The continued tension caused by dissonance following dissonance provides an effect upon our nervous system analogous to that caused by extreme emotion apart from music. It is because of this paralleling of the effects of musical feeling with ordinary feeling that we find music a powerful, subtle and direct means of arousing emotion (always, however, really indefinite) far more than words however powerfully penned. These considerations will also render clearer why the experiences of life with its extremities of emotion are essential before we can hope to realize the presence of such parallels in the music of the tone-poets."

Life Experience Needful

In other words, those who have experienced the various emotions in life, as great sorrow and supreme happiness with all attendant sufferings or joy, can realize more fully the meaning of the composer's tone-pictures. In order to appreciate a composition of the great masters it is necessary to have studied seriously and for some length of time; for then only can one understand the intrinsic quality of the musical thought, the style of the composer and his technique. For instance, music intended to portray grief may be only banal, and a motive meant to be majestic may be only noisy or bombastic, and where originality is claimed, may be only grotesque.

How exceedingly interesting, and with what pleasure a student of literature discovers the various styles of authors and the periods in which they wrote. In the same manner no two composers write alike. For instance, Chopin's style is entirely different from that of Beethoven, while Mozart and Richard Wagner are directly opposite in their mode of expression; and Schu-

mann, Brahms and Debussy each express themselves in their own individual style. Some composers are even influenced by their nationality. For instance, Massenet is French in character, while Tchaikowsky is extremely Russian and Grieg Norwegian. The latter composer ever varies his own style, when he portrays in his *Holberg Suite* the musical culture of a far away and distant period.

The final consideration is to appreciate the technique of the composer; for it is in his technique that the presence or absence of a great, trained, disciplined mind is revealed. After having become acquainted with the musical thought, the style of the composer and his technique, the next step to the fullest enjoyment and understanding is to hear how the reproducing artist presents the composition to the audience.

Don't Despise Technique

If an attempt should be made to explain the difference in the schools of art and sculpture by a person who did not intelligently understand them, the effort would not be satisfactory or convincing. The same with a pianist; he has to possess intelligence, talent, emotion and technique. The performer is the interpreter of another person's ideas, which are reproduced and represented by means of thought, aided by technical skill. It is manifest that without soul or expression technique is as lifeless as a machine and artistically nothing; but without technical skill it is impossible for the artist, however good his intentions, to realize them properly or to convey his meaning to his hearers. The two must be held in their proper relation before great achievement can be hoped for.

One of the main drawbacks of the musical life in all countries is that technique is unduly despised by one set of critics and amateurs and unduly over-rated by others. Without technical training and the control, gained through a thorough study, the emotional quality is apt to be only a hindrance, a distortion of good taste and good sense in art. But, added to the proper training, it is the fine flower of an artistic performance. It wins the heart, it subdues and softens, it conquers the world.

The pianist must possess an inward picture, a keen analysis of the composition which he has to reproduce. Like an actor who has all the artful makeup and quality as to voice, presence and technique, and yet utterly fails to grasp the ideas of the author, so many a pianist of excellent equipment improperly interprets the composition he is playing.

Soul and Brain

The listener must judge the performer's artistry by an ideal which he has already conceived in his own mind and which ideal or standard has been created for him by the study of the composition to be performed. He must have an idea about the quality of the musical thought of the composition which the pianist is delivering, the style of the thought and how the performer interprets it. For instance, when listening to a great pianist like Paderewski, De Pachmann, or Busoni, one recognizes the absolute perfection of the projected thought, although delivered by different souls. Lesser pianists may miss a characteristic trait of the composition, and one becomes conscious of the shortcoming in the artist not comprehending the *composer's* ideal.

When the pianist has succeeded in giving us a clear and distinct understanding of the composer's work we can appreciate the style and technique of the performer. One artist may paint tone colorings with sublimity, another may be coldly severe in the treatment of the same composition. In one artist emotion may be predominant, while in another intelligence is the outstanding characteristic. But the greatest artist is the one whose nature combines a blending of the soul and brain, accompanied by faultless technique. This results in the highest attainable perfection and artistic beauty. These are the things to listen for, to properly understand a piano recital and to gain the fullest satisfaction and enjoyment from listening to the world's artists.

Musical Proverbs

By Francesco Mariano

A CAREFUL student maketh a happy teacher.
The sun of success shineth on the diligent.
The wise student practiseth while the teacher's precepts are fresh in her mind.
The playing of him who practices carefully shall delight the listener.
Master each measure; and the measures shall take care of themselves.

Be Friendly

By Mrs. E. A. Dubois

I FIND from my own experience that a great part of success in getting and keeping a class, depends largely on the teacher's personality.

Of course the ability to teach is absolutely necessary but no matter how able the teacher, if he does not have a pleasing personality, his success will be limited.

Children, and grown-ups have the same tendency to prefer to be instructed by someone whom they like rather than to be taught by some one whom they do not like or toward whom they are indifferent. A child will be pleased to know that its teacher is interested in the things it does. It makes for a feeling of comradeship. Children like to have questions asked about their interests.

It doesn't take long to inquire about school and show pleasure at the child's success or sympathy if the work is hard. Children are pleased to talk a little about a doll, a dog or a rabbit or anything they may be interested in. The added interest they show in the lesson more than repays for the little time so used. Even older pupils enjoy knowing the teacher is personally interested in them.

A good plan to follow is to make all the new friends possible, both among the children and grown-ups; then to keep them.

All conscientious teachers desire the advancement of their pupils, and the feeling of comradeship that comes through friendliness makes them the more willing to learn.

Music in the Home

By Mrs. C. S. Tuller

STRANGE as it may seem, the Nomadic tribes of Asia were the first people to enjoy music in the home. In the early days wandering bards were numerous. When shades of evening fell, and families gathered in the tents, the minstrel with his lyre was received with honor and made most welcome, while all crowded about eager to hear his songs of love and war.

In the days of the early church, when Christianity really felt like one family, the greater part of the service consisted of singing without an accompaniment.

Again, during the Middle Ages, the troubadours, the lute players and minnesingers brought music into the home. The household hastened to the great hall to hear the strolling minstrel sing tales of love, or chant old legends, myths and the great deeds of famous heroes.

Philosophers, as well as poets, have realized the value of music in the home. About 550 B. C. Pythagoras founded a brotherhood in which he put into practice his doctrine that music is the great means of education in life and a guide to all moral virtue. The members rose at an hour and together sang hymns and songs. One of the chief occupations was the search for beautiful melodies and rhythms that would sink deep into the soul and subdue any tendency to jealousy, pride, excess of appetite and angry feelings. One is reminded that David's music centuries before, had driven out the evil spirit from King Saul.

Luther called music the "mistress of order and good manners"; and his household was one of "prayer and singing."

Unfortunately, music does not enter into the American home life as it does in many other countries. We get our children lessons, vocal or instrumental, and feel that our duty is done. Let us take such a real interest in the advancement in the "divine art" that we, with them, grow in the appreciation of good music.

Let us return to the almost forgotten custom of assembling the family in the twilight of the Lord's Day for an hour of praise—of singing the grand old hymns of the church.

Who does not recall the *Cotter's Saturday Night* which Burns pictures so lovingly the weekly homecoming of the scattered family. How, after the cheerful supper they form a circle before the glowing fire and join "Dundee's wild warbling measures," or plaintive merrys, or noble Elgin, sweetest far of Scotia's lays?"

Cannot we make our music as vital a part of our home life as did the people of Acadia—where the farmer Grand Pré sat before the fire and sang:

"Fragments of song . . . and carols of Christmas
Such as at home, in the olden time, his fathers before,
Sang in their Norman orchards, and bright Burgundian vineyards.

While Evangeline sat at his side
Spinning flax for the loom that stood in the corner
hind her."

Greatest Musical Fraud in History

Millions Swindled Out of the American Public by Fake Publishers

An Exposé of a Nation-Wide Bunco Game

By WILLIAM ARMS FISHER

Enormous Incomes Secured by Song-Poem Thieves—How the Game is Worked

Mr. William Arms Fisher, the well-known American composer, for many years editor-in-chief for Oliver Ditson Co., became so thoroughly disgusted with the outrageous manner in which thousands of poor people are being swindled by song-sharks that he determined to make a thorough investigation and exposé of their methods. He realized that the widest publicity was the best means of fighting this swindle.

It is safe to estimate that the widely advertised payment of \$25,000 to George M. Cohan for his war song "Over There" has already cost the widows, sentimentalists, lonely bachelors and jingle-writing gullibles in the neighborhood of a million dollars. This and similar alluring statements regarding the easy money supposed to be made in song writing appear from time to time in the Sunday supplements of our daily newspapers to serve as bait to the ignorant and unwary, who then become easy victims for the "song-sharks."

For years the song-shark has fattened because of the surprisingly large number of people who write songs in which they naturally wish set to music, or the writer host who have been grossly misled into believing that much money is to be made overnight by writing lyrics for songs, provided they can find someone to publish them to music and either publish them or guarantee publication.

Here are a few typical advertisements similar to those found in many magazines and newspapers:

WHY DON'T YOU WRITE THE WORDS FOR A SONG?

We'll help you along
by composing the music FREE
and publishing same. Send poems to-day.

MONEY NEEDED FOR PUBLICATION—Poems set to music and published free on commission.

SONGS AND POEMS WANTED—We compose music, publish and pay you five cents royalty on every copy.

WRITE A SONG POEM—Love, Mother, Home, Comic or subject. I compose music and guarantee publication. Send words to-day.

A Fake Poem and What Followed

The writer, irritated for years by pathetic stories of hardships of the victims of the song swindle, determined to expose the matter by writing an atrocious poem, sending it to these publishers and then publishing the resulting correspondence issued to trap the unsophisticated. Here is the "lyric" with the ridiculous sentiment and verses and chorus all in absurd metrical contrast. It was sent, with a letter, to most of the leading song-sharks in America.

The Ache in My Heart for You

I used to be so happy,
But now I am so sad;
You were Bright and Snappy,
And I was young and glad.

Now I'm thinking of the days gone by,
The days when you were ever nigh;
My aching heart can only sigh,
I long, I almost long to die.

CHORUS.

'Tis the ache in my heart for you, dear,
It's the longing that cannot die;
'Tis the ache that only you can fill, dear,
It's for you I ever sigh.

Soon the answers came pouring back. My first reply came from a concern located on Broadway, New York. According to the heading on their stationery, this concern is "Incorporated under the laws of the State of New York." To a rural mind this has an assuring sound. The letter makes much of the fact that Mr. A is their Chief Composer and Lyric Editor." Their clearly printed form letter, blurred to look like a typewritten individual letter, begins:

"We thank you for submitting your song-poem to us and to state that in our opinion the subject or idea contained in it will be suitable, after a few revisions, for use in a song that we feel sure will meet with your approval. For this reason we are herewith enclosing contracts covering a complete service."

Accordingly, he wrote a ridiculous poem that any editor of standing would reject at once. This he sent out to a number of song sharks, all of whom assured him that he had discovered a gold mine and with their assistance could be minting money very shortly. Just how they work the swindle is shown in his article, the best exposé of this famous musical bunco game we have ever seen.

It goes on to state that my "song-poem is to be revised and the melody for it composed by Mr. A., the writer of many famous song-hits. We have so much confidence in his ability that we guarantee to refund every cent you pay us in case you find either the words or music unsatisfactory." The 24-page booklet they sent at the same time gives a full-page portrait of Mr. A., exploits his popular successes or "hits," stresses his remarkable versatility, and begins by stating that he is "the son of a retired Baptist clergyman."

The fee asked—ninety dollars—may be paid at the rate of five dollars per week. The cash price is eighty-six dollars. As this is the highest fee asked, I quote again from this form letter:

"Under no circumstances shall we require or ask you to pay any additional fee. The \$90 covers revising your lyric, composing your melody, writing the piano accompaniment, engraving the music plates, which become your property, copyrighting the complete song, mailing copies to 200 performers or theaters outside New York, to 80 music publishers, and to all leading manufacturers of phonograph records and player piano rolls, sending 200 copies to you, inserting one copy in our Permanent Portfolio, and handling the song in our Professional Department."

The second letter came from another Broadway concern of exactly the same address. These "Composing Studios" are also "Incorporated under the laws of the State of New York," and then "Chief Composer and Lyric Editor" is also the same "son of a retired Baptist clergyman." Their form letter is similar in printing to the first, but presents a sixty-dollar proposition. They do not engrave and print copies, but "guarantee to secure the publication of the complete song by a New York music publisher on the conditions stated in the enclosed contracts." These conditions are "a royalty basis of not less than three cents on each copy sold." A clever footnote below the contract reads: "We never guarantee that any certain number of copies of a song will be sold. We never attempt to predict what a song will accomplish after it has been published."

Their letter states: "We have made arrangements with music publishers to accept for publication all songs that Mr. A. sets to music. In consideration of this arrangement, we deposit a sum of money with said publishers assuring you publisher's acceptance of your song if it is handled by us." Which, being interpreted, means that a portion of the aforesaid sixty dollars goes to a subsidiary or allied concern who, at a profit to themselves, engrave and print a small, cheap edition that never reaches the regular market. As the song is not "published" in the regular sense of the term, the matter ends there.

To steady the victim's mind, an elaborate "Certificate of Guarantee," in engraved bank-note style, is enclosed. This is duly dated and signed, and is an agreement to "immediately refund to the author of *The Ache in My Heart for You* every cent paid if we fail to comply with every condition of the contract submitted."

The next tempting offer—a forty-eight-dollar proposition—came from another Broadway "Harmony Studio" farther up "The Great White Way."

"After carefully studying your work I am pleased to advise you that I believe the subject or idea contained in your lyric is one which is quite suitable for song purposes, etc., etc. You will note by the enclosed contracts that I am offering to compose the melody for your song myself," etc.

The printed records of the Copyright Office in Washington show that in 1920 this truly prolific person had entered in his own name, as composer of the music, a total of 1,948 songs. In that year his single-handed (?) product exceeded all the copyright entries for every class of publication—vocal, instrumental, choral, band and orchestral, as well as books of every kind—published by Oliver Ditson Company, G. Schirmer, Carl Fischer and Theodore Presser, the four largest publishers of high-class and educational music in America.

How the Pot Calls the Kettle Black

Accompanying the first letter were the usual contracts in duplicate and the handsomest engraved MONEY REFUND CERTIFICATE OF GUARANTEE issued by any of the song-sharks. Their 50-page *Song Writer's Manual and Guide* opens with a portrait of this most successful of all the grinders out of music-while-you-wait, and the encouraging statement, set in large italic caps, "To serve you well and to the best of our ability is our aim, to the end that we may earn the reward we seek—your confidence."

In the second "follow-up" was enclosed a large circular devoted in part to answering in the affirmative the question, "IS THE SONG WRITING PROFESSION AN ESSENTIAL ONE?" But still more illuminating is the ample exposé of the methods of the song-sharks—the other ones—heralded in great caps.

"AN APPEAL TO YOUR REASON. DON'T ALLOW CERTAIN MAIL ORDER SHARKS IMITATING OUR BUSINESS TO MISLEAD YOU WITH THEIR CAMOUFLAGED 'GUARANTEE OF PUBLISHER'S ACCEPTANCE.'"

In exposing their deceptive practices, to which no honorable or legitimate concern would stoop, we will point out that their "Guarantee of Publisher's Acceptance" is in reality a guarantee of the failure of your song. The lure they use in an effort to trap unsuspecting authors, which appears in their advertisements and printed matter, reads as follows:

"We guarantee to secure the acceptance of your song by either a New York or Chicago music publisher under a royalty contract providing for the payment of three cents royalty on every copy sold." In this case, however, the contracts will come either from an employee of the concern offering the guarantee or a subsidiary which they own and operate under the guise of a music publishing establishment.

This employee or subsidiary will, after plenty of delay, finally issue an edition of one hundred and fifty or two hundred cheap copies which are absolutely worthless for publication purposes. Most of these they will undertake to sell to the author at a price which will reimburse them for the expense incurred in the printing of them. About six



WILLIAM ARMS FISHER

months later the author will receive his or her first royalty statement accompanied by the accrued royalties, in postage stamps, and a notice reading, "in the future when no copies are sold no statement will be issued." This ends the career of a song of which so much was expected. One party in writing us that the royalty of three cents on all copies sold had been received, said: "Yes, on all three of them, totaling nine cents."

My next temptation—a forty-dollar proposition—came not from Broadway, but from Harlem. The printed matter at the head of their form letter states that their president "is known, liked and admired for his squareness by all Music Publishers from Maine to California." Of course, the letter says:

"The idea expressed in your song-poem is excellent and its revision will be put into the hands of our writer of the world famous _____ and other big numbers."

Their beautifully printed contract, in yellow and black, calls for the payment of forty dollars, and states that "The Company agrees to compose an appropriate Melody and Piano Copy to fit said lyric FREE OF CHARGE, to lithograph the inside music FREE OF CHARGE," etc., to furnish a title page design FREE OF CHARGE," etc., etc.

Additional bait for suckers is found in their circular entitled "This Is the Age of Specialists," which says:

"Don't experiment; it takes a Specialist to find the kind of music that becomes a hit. In our Mr. B. we have a specialist of the highest class who has written some of the most wonderful songs of the present day. We stand ready to cooperate with you in every way possible TO GIVE YOU THE CHANCE YOU HAVE BEEN LOOKING FOR."

My first reply from Chicago, dated "9 A. M.," stated that the company was "retiring from this branch of the business," but had "taken the liberty of turning over my verses to the R. Company (located at exactly the same address)." This company, after commending my "lyric" in the usual fashion, states, "We agree to furnish you the services of Mr. Q., one of America's best-known composers, with many successful songs to his credit—some of the biggest hits of the time." After outlining their sixty-dollar plan, they say:

"Remember—if we fail to do everything as outlined in the enclosed contract—every cent paid to us will be returned to you without delay. You are dealing with a corporation incorporated and chartered under the laws of the State of Illinois, with an authorized capitalization of \$40,000."

Their printed testimonials, mostly from women, are not only without street and number, but do not even name the town or city.

The next Chicago letter, dated also "9 A. M.," was from Mr. Q., the noted composer himself:

"Dear Friend: As you know, I am to do the musical setting for your song, which you submitted to the Blank Music Co., in case you accept their service. I pledge you my best efforts in giving a song that will make us both proud."

His signature to this form letter was rubber-stamped, and with it he enclosed a flier giving his smiling portrait as "The Great American Composer," telling the unenlightened that "There is one composer to-day who can be depended upon to give the people the kind of songs they love to sing. That man is Mr. Q."

This "modest, hard-working musician" must have been busy in 1920, for the Copyright Office credits him with having set 1,676 songs to music, but how could you expect less from the "Composer to the American People"?

Since writing the above the postal authorities in Chicago have arrested several of the officials of this very concern and its subsidiaries for fraudulent use of the mails. According to a Chicago paper this fake-publisher and song-shark had cleaned up a million dollars in the past three years.

The Systematic Follow-Up Letters

Much more interesting was a twenty-seven-dollar proposition from another Chicago concern where "You get the kind of music the bands play and the people whistle." The proprietor, having examined my "poem with much interest," had "also shown it to the famous composer of *The Cat Came Back, He Never Smiled Again*, etc., and he assures me that your subject is suitable and he can develop a song harmonically perfect, of which you should be proud. His opinion is authoritative and you need feel no misgivings as to the results he will assist you to achieve. Your song will have that professional polish and finished detail so essential in music. I am building my business for all time and it is as much to my interest as it is to yours that the music I write for you will meet your most exacting requirements."

Notice his warning:

"You are not dealing with some concern incorporated under the name of 'Music Company,' 'Studio,' 'Bureau,' 'League' or 'Aid' where no one is individually responsible, but with me personally, under my own name. I am proud of my name and of my business; and it is my aim to make them each worthy of the other."

A few days later a form letter (the third follow-up), with a rubber-stamped signature, arrived from the author of *The Cat Came Back*, as "Supervisor Composing Staff," stating:

"This morning, during one of my frequent informal conferences with Mr. Blank, he informed me that I would soon be called upon to write music to your song and that I was to exert particular care to see that it was given a musical arrangement that would be a credit both to you and to his staff of composers."

In one of the follow-ups was a brochure on *The Making of a Song*. It reminds "the earnest, ambitious and enthusiastic" that "Song Writing is today the most favored branch of literary endeavor. The writer of a song need not be a master of rhetoric or have a university education; in fact, very few of them do."

His fifth hurry-up call stated:

"Yours is one of the songs I have set aside to be placed in the hands of my composers next week for immediate attention. I am anxious to get your song under way—will you do your part by returning signed contract with remittance."

While gathering the material for this article, the writer was shown three manuscripts from the pen of this "real friend of the amateur" that had been offered simultaneously to a prominent publisher. One came from Chicago, two from separate villages in New England. The subjects were diverse, but the first two, in melody, harmony and cadences, were almost identical. Both were fox-trots in F. The third manuscript—its subject, needy human hearts crushed by the tempter—was also a fox-trot in F, its melody slightly different but in sections merely a variant of the first two made necessary by its different meter. This eloquent advocate of "keeping the song writing profession clean by exposing *Song Sharks*" took it for granted that no one person would ever see these three songs side by side.

Another Chicago man, also "proud of my name and of the bond of good fellowship" he has "established with authors," makes a fifteen-dollar, guaranteed proposition.

Still another Chicago genius wrote:

"I have so much work on hand that I do not accept outside work as a general thing, but if you wish to return the enclosed poem together with remittance of \$15, I will be very glad to arrange music for this song. As stated above, I do not make a practice of this outside work but will accommodate you."

The copyright records show that this reluctant person was so accommodating in 1920 that 1,267 songs were entered as composed by him.

Still another Chicago "friend of the Amateur struggling for recognition" wrote that—

"The Ache in My Heart for You" is a beautiful, poetic conception, with the lines well turned and dramatically expressive of wonderfully potent sentiment. The construction is original, and both metrical and rhyme schemes are well maintained."

Catching the Sucker

Take me to Chicago for real, unblushing appreciation. None of the New Yorkers approached this.

But the song-sharks are by no means confined to New York and Chicago. They play their game, more quietly, perhaps, in Missouri, Indiana, Detroit, Buffalo, Columbus, O., Atlantic City and elsewhere, and their terms are lower.

A St. Louis concern of "New Methods—Better Results" requires but sixteen dollars to start with. They tell you that "The world's greatest song writers have sprung from the people—they are winning fame and fortune for themselves."

Another variant of the game is being played by one of the largest music engraving and printing establishments in the country. The ridiculous *Ache in My Heart for You* was sent to a small concern in their city that invites song poems. No reply whatever was received from them, but an answer came at once from this big concern offering to have the music written for fifteen dollars, and a thousand copies engraved, printed and copyrighted for \$54.75 more. They urged me to send a dollar for their book, *How to Write and Make a Success Publishing Music*. Obviously, the small "Music Company" concern is a subsidiary organized to bait the suckers.

One of my most interesting correspondents is located in Ohio. In his first letter he wrote:

"It is much easier for a Composer to set music to a Lyric that appeals to him than one that don't. Also you are assured of better music because then it is written under inspiration and not done mechanically. Your lyric appeals to me, therefore I can give you a lower price on it than I ordinarily could. Will revise the lyric and set it to music for \$15.00."

A Detroit man, who claims "to have the best proposition for song writers," enclosed his circular, *Beware of Song Sharks*. He truly says: "These fellows, indeed, are the greatest menace to the amateur song writer." His closing advice is good:

"The big song writers of to-day submit their songs to the publishers in manuscript form, and that is the way you should submit yours. IF YOU SUBMIT PROFESSIONAL COPIES OF A SONG TO THE PUBLISHER YOU ONLY DRAW ATTENTION TO THE FACT THAT YOU ARE AN AMATEUR."

He might have added, "Such copies go at once into the publisher's waste basket."

Buffalo has a concern that works "on a cooperative basis" and so avoids "injustice to capable song writers." Their circular warns at great length against "Schemes to Fool the Beginner," "Dishonest Guarantees," "Our Guarantees are Honest," "Women Make Successful Song

Writers," etc., etc. They are apparently building a young business, and sent this follow-up letter that allurements puts even the Ohio man's solicitude into shade:

"DEAR FRIEND:

"Our composing department manager, Mr. J., has asked me to write you regarding your song-poem."

"I told him that I had written to you twice in the few days, but still he urged me to write you again. This is what it is all about."

"This morning Mr. J. picked up your song-poem from desk, and having nothing to do just at that time, he took to his studio next to my private office and to pass away time began to work out a melody. Soon after he came run into my office with the information that he had discovered a splendid melody for your poem."

"I told Mr. J. that you had not had time to send in signed contract as yet, so he said, 'Won't you write a letter at once and spread the news?—tell what I've found a wonderful melody!'"

"He is enthusiastic over the way your poem and melody work out together, and that being the case, we are more eager than ever to receive your signed contract so we can get to work on the publication of your song."

Space limits forbid quoting further from the more than thirty "song-sharks" corresponded with. The concern has closed many similar concerns for obtaining money under false pretenses, but plenty of them flourish.

A Comparison

A comparison of the fake publishers' output with that of the genuine music publishers is interesting. An analysis of the copyright records for 1920 shows that the ten leading American publishers of high-class and national—as distinguished from "popular"—music entered for copyright in that year 3,393 titles, which is but 1 per cent. of the 31,710 entries. This covers every kind of publication for the voice, piano, organ, violin, cello and choral music, band and orchestra, and all the books they issued. On the other hand, the entries of six of the leading song-sharks for the same year was 7,000. Remember, this is for machine-made songs alone, and are not published or ever will be published, though many are printed. This large figure is, however, far from adequate, for only part of these written-to-order songs are copyrighted in the name of the "composer" of the music, and uncounted numbers are never copyrighted at all.

If the present ratio is maintained throughout the year 1922, the entries of the musical moonshiners will aggregate 13,608. Estimating that this stuff costs the victim an average of forty dollars per item, the copyright fleecings alone for 1922 from the ignorant and sim-minded would amount to \$544,300. Since only a portion of this ground-out stuff is copyrighted, it is safe to estimate that this fraud costs its victims at least a million dollars a year. The writer knows of one woman who paid \$360 for having nine of her "lyrics" set to music by one of these sharks.

Ignorance makes this game possible, for to the mind there is something mysterious about the writing of music, something inspirational; whereas, anything can be set to music of some sort—the butcher's bill, the fire time-table, the stupidest jingle or the most wonderful poem. A broken-down hack in his shirt-sleeves in a back room, with so-called "song-poems" and some manuscript paper on the piano rack before him, can grind out commonplace music by the yard.

These seekers of easy money are of three classes: first, those who merely grind out a melody and piano accompaniment and supply the author of the "lyric" with one or sometimes two copies. These worthless manuscripts are perhaps sent by the victim to several general publishers. Rejected, they come back too crushed by the mails to send again, and are laid dejectedly by.

The second class supply a number of cheap, so-called "professional copies" for distribution to publishers. Their source is obvious, they go promptly into editorial waste baskets.

The third class either agree to print and publish on royalty basis the songs they have ground out, or "guarantee publication." As these concerns are not publishing in any proper sense of the word, and as the stuff is lifeless, no copies are sold and the victim is asked to buy back, at a second profit to the concern, the plates he has already paid for. The "guaranteed publication," as already explained by one of the second group, means that a subsidiary "company" will print the song, but *printing is not publishing*, for when a song comes from the printer it is then merely ready to be published; the preliminary step has been taken—not more.

Amateurs with the song-writing impulse should also beware that high-class music publishers never charge for publication or take "orders" for publishing. They only ask music they are willing to invest in, assuming themselves the risk and expense of publication besides paying the composer for his work either in cash or royalties. Such publishers copyright their publications not their own expense; their own firm's name; and it is not only unnecessary to copyright manuscripts when dealing with honorable concerns but better not to do so, as it inconveniences the publisher.

The Teachers' Round Table

CLARENCE G. HAMILTON, M.A.

Professor of Pianoforte Playing at Wellesley College

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries.

Success in music teaching is dependent upon exactly the same principles as success in any other profession or business. Hence, we may well examine the careers of those who have won distinction in any field of activity, with the object of learning what were the determining factors in their lives.

I have been interested in reading an interview recently published in the *American Magazine*, in which Mr. Charles Steinmetz, the wizard of the General Electric Company, gives his opinion of what constitutes the winning qualities. "If a young man," he says, "goes at his work only as a means to an end—like getting a raise in salary, or making a million dollars—I am not interested in him. I am interested in him if he seems to do his work for the work's sake! If he does it for the satisfaction he gets out of it, and with the idea of making the work itself accomplish more in the great scheme of things, it is almost inevitable that he, too, will advance."

As teachers, we may well take heed to these words, for they voice a universal truth. The excuse, and the only real excuse, for our work is a genuine love for music and an enthusiastic desire to cause others to share in its joys. Filled with this spirit, we will hold before the pupil's mind a vision of musical accomplishments that shall carry him over the dull spots; treating them only as occasional thorns along the journey. We can and should make the lesson periods a genuine pleasure to pupil and teacher alike, by revealing at each lesson new beauties of varied musical forms, of charm in melodic outline, of inspiring rhythms, of gracious harmonies. Even the accomplishment of intricate feats of finger motions may bring its own gratification of muscular power and delight in regulated and efficient activity.

If we are thus to give out enthusiasm at each lesson, however, we must take care to replenish our own supply. And there is no better way to do this than to confer frequently with others who are traveling along the same road, to get their advice regarding our own knotty problems; and, in return, to suggest solutions to their difficulties. Here is where our Round Table may be of real usefulness—for almost every problem there individually presented will face each one of us sooner or later. I claim neither completeness nor infallibility for my own solutions. It would, of course, be ideal if all our Round Table members could meet occasionally and thresh these problems out together; but the next best thing is for each one to scan carefully the solutions given, and if he has any criticisms or anything better to offer, to pass the word along to me, with the promise that his ideas will be used for the benefit of all. In the letters listed below, for instance, questions are raised as to plans for study, how to gain fluency in reading music, etc. If you can suggest other or better ways, send them along. I shall look for a full mail bag!

The Pipe-organ versus the Piano

Please advise me if it is possible for one who is not a pianist to take up the study of the pipe-organ. I am well aware that it is not customary to take up the study of the organ directly, but I believe that this is the age of the unusual and the era of short cuts to the desired end.

I would appreciate also if you would let me know what is the average fee of an organ teacher.—W. A. C.

It is of course possible for any one to study the pipe organ directly, for many have done so, and have come out good players. There are, however, several reasons which may be cited to show that a previous study of the piano may furnish the very "short cut" for which you are looking. These reasons are as follows:

1. The piano is a much more available instrument for practice than the organ. A piano is constantly at hand in one's own home, without any embarrassing difficulties of access; while an organ, if obtainable at all, is, as a rule, remotely located in some church or hall, which is, by the way, often dismally cold in winter. The organ must be blown, too, by hand or by motor, necessitating expense to some one.

The chief historical reason, indeed, why keyboards were applied to stringed instruments is because the need was keenly felt for a simple house instrument, which could be used as a preparation for playing the large church organs.

Assuming, however, that you have easy access to a pipe organ, there are other cogent reasons.

2. Keyboard technic is more easily acquired on the piano. The percussive nature of the piano tone requires a prompt, precise finger action which, if mastered beforehand, is of inestimable advantage to the organist. In playing the organ, one's attention must be more or less focused upon the manipulation of the stops, or other mechanical appliances, and upon the movements of the pedals. But with the piano, one may give undivided attention to the muscular motions, and may thus the more readily acquire that unconscious control of these motions which is so necessary for expertness of technic.

3. The sense of rhythm is better cultivated at the piano. Dealing with the sustained, inflexible tone of the organ, one is apt to drone along from one note to another without the vitalizing precision of rhythm which the piano easily expresses. Having cultivated this rhythmic sense, one naturally transfers it to the organ, with a consequent promptness and accuracy in defining the time-divisions.

4. For reasons suggested above, rapidity of execution is more easily attained at the piano. There is an impetus about the incisive piano tone that suggests alertness, just as the drawn-out tones of the organ suggest slowness. In the same way, a xylophone is naturally an instrument of quicker execution than a French horn, or a violin than a bass tuba. Rapidity of execution is of course not so often called for at the organ; but a good performer should be prepared for anything.

Let me, then, advise you to spend at least a year or two in earnest piano practice, with emphasis upon thorough technic and rhythmic alertness, before tackling the organ. Having thus acquired the needed facility in reading music and in managing your fingers, you will be prepared to meet the demands of the organ mechanism, and will, in consequence, advance at a much more rapid rate.

As to teachers' fees, these vary so widely as to preclude anything like a fixed statement. I should say that for a good teacher of either piano or organ, you should be prepared to pay from two to five dollars per lesson.

College Degrees. A Graded List

Please state the requirements necessary to obtain a B. A. degree in any good musical college in this country.

I am living in a remote country place, and want to keep up my piano practice. I seem able to master any fifth grade piece. If you could give me an outline of a course of study from the third grade up, I would greatly appreciate it.—G. F. W.

The degree of B. A. (Bachelor of Arts) is given only by a reputable college for the successful completion of a course, which generally extends through four years, in cultural subjects—such as languages, history, philosophy, art and the sciences. Most colleges now include music as an elective study. Credit towards the degree is then given for courses in musical theory or appreciation, and in some colleges, for courses in practical music. Of Eastern colleges for women, for instance, Smith and Vassar give credit for work in practical music—piano, violin, voice, etc.—under certain restrictions; but Wellesley does not.

The degree of Bachelor of Music is offered by a number of the State universities, such as Illinois, Kansas, Nebraska, Colorado, Missouri and Washington. For this degree, candidates pursue courses in theoretical and practical music during four years, together with certain other studies, such as English and modern languages.

In all cases, however, it is necessary to become a duly matriculated student of the college or university, by meeting the requirements for admission.

If you wish further information regarding the above matters, I suggest writing to the college in which you are interested for their yearly catalog.

In last month's ETUDE I gave a graded list of studies, ranging from the very easiest to the most difficult. I am now adding a list of pieces representative of the classic composers, which extends upward, beginning with the third grade, as you request. The grade numbers, placed before the pieces, are those given in Presser's general catalog.

| Grade | |
|-------|---|
| 3 | Grieg: <i>Dance Caprice</i> , Op. 28, No. 3. |
| 4 | Beethoven: <i>Bagatelle</i> , Op. 33, No. 1. Bach: <i>Gavotte in D major</i> (Wm. Mason). |
| 5 | Schubert: <i>Impromptu</i> , Op. 142, No. 2. |
| 5½ | Mozart: <i>Fantasia in D minor</i> . |
| 6 | Schumann: <i>Des Abends</i> , Op. 12, No. 1. |
| 7 | Mendelssohn: <i>Scherzo</i> , Op. 16, No. 2. Haydn: <i>Andante con variazioni in F minor</i> . |
| 8 | Rubinstein: <i>Kamennoi Ostrow</i> , Op. 10, No. 22. |
| 9 | Chopin: <i>Ballade in A flat</i> . |
| 10 | Liszt: <i>Forest Murmurs</i> . |

Essential Materials for Piano Instruction

A boy of ten who has studied piano with me for two years has been away for some time and has not touched the piano, but will soon begin regular lessons. The course I have pursued so far has been to give him at one time a technical exercise, such as a scale, next a study, next a piece; and I keep up the exercise and study along with the piece. The chords and keys in the study and piece are analyzed. What course would you advise when he begins again?—I. D. M.

The course which you outline seems a very sensible one, and should produce good results. Doubtless the lad's muscles will need special drill after his long vacation from practice, so that technic will be first in order. Begin by relaxation exercises, in which the hand especially is kept loose from the wrist; and then proceed as before, to finger exercises, scales and arpeggios. Choose studies, if possible, that will carry out the principle involved in his technical exercises; and let the first pieces be mainly technical in character—Pacher's *Austrian Song*, for instance.

There are several desirable items which may soon be added to the lesson-period. Ten minutes, at least, should be devoted to review and memory work, so that he may keep pieces, already studied, well under his fingers, and may improve in their interpretation. The last five minutes or so may be devoted to two subjects, one of which may be treated at each lesson. The first of these is ear-training, by which the pupil names or writes down intervals, chords or melodic progressions from hearing them played. The other is sight-reading, which should include as an important feature the playing of duets.

By emphasizing all these phases of the subject, you will not only advance his piano playing, but will also give him a broad and valuable general musical training. I should be glad to hear again from you as to his progress.

Practice Plans

I have pupils in the fourth and fifth grades, each of whom practices about an hour and a half per day. This is my plan: a half hour to scales, finger exercises and studies, about a quarter of an hour say to Bach, and an equal amount to Chopin. This hour is to be placed in the morning. After school fifteen minutes are to be given to lighter music, such as accompaniments to school songs; and fifteen minutes to sight reading.

In your opinion, is this too much work? Would it be best to practice Bach a half hour, leaving out Chopin? Do you think a half hour too much time to devote to technical materials?—M. H.

Your scheme for practice seems to me essentially a good one. The half hour devoted to technical work might well be divided about equally between exercises and études. I do not consider this amount of time at all too much for these subjects; it might occasionally, at least, be lengthened.

I suggest that if a pupil is studying a classic (Bach) and a modern composer (Chopin) at the same time, one of these represents advanced work and the other review, or finishing work. In the afternoon, too, I should devote say ten minutes of the time to the review of former pieces which have been thoroughly learned and memorized—since one of the most important items of the pupil's study is concerned with the list of pieces which he should have in readiness to perform at any time.

Struggle, the Talisman

Of those who do achieve success, some are born to the purple and so have the avenues of approach thrown open to them. But most of us are obliged to struggle in the press of those who throng the Muse even to touch the hem of her garment.—DAVID BISPHAM.

THE "FATHERS" OF MUSIC

Much deserved tribute is paid to the mothers of great composers, but less attention is given to their fathers, in spite of the genealogy of the great Bach family. There were at least eight generations of musical Bachs, Johann Sebastian being both the descendant and progenitor of gifted musicians. A less gifted but equally interesting case from a genealogical standpoint was the Philidor family of France.

Felix Mendelssohn's father spared neither money nor effort in developing the great gift of his son, not to mention his daughter, Fanny. And where would the genius of Mozart have been without old Leopold's loving care? Domenico Scarlatti had a great sire in Alessandro, and in turn handed on something of his own genius to his son, Giuseppe.

In Robert Schumann we have the singular case of a father fostering his son's artistic talents against the mother's wishes, for the stubborn old lady did her best to make her son a lawyer, not having the wisdom of Madame Gounod, who also wished her son Charles to be a lawyer, but eventually let the boy have his own way. And, of course, Robert Schumann's wife, Clara, owed the development of her musical genius to her father, Friedrich Wieck. If Siegfried Wagner failed to inherit the musical genius of his father, Richard, and his grandfather, Franz Liszt it was not for lack of encouragement.

Fathers, concerned by the fact that "there's no money in music," have usually gone in opposition to a musical career for their sons; but in Beethoven we have the singular case of a father cruelly forcing his son to study music in the deliberate hope of making money out of him as a "prodigy."

Probably the most remarkable case of musical talent inherited and fostered from the paternal side in America is that of Leopold Damrosch with his two sons, Leopold and Frank.

DO YOU "KNOW" YOUR PIECE?

Does a player "know" his piece when he can play it accurately from memory?

Many would think so, but Arthur Hackett, the tenor, interviewed by *Musical America*, holds a different opinion. "Memorizing is the easiest part of a singer's work," he told the interviewer, "yet some singers seem to think that knowing a song means knowing it without music."

The interviewer cited the case of a young lady (she must be very young!) who learns her songs *en route* from one recital engagement to another.

"I can do better than that," said Mr. Hackett with a laugh. "I can learn the notes and words of a song in half an hour. But learning to interpret it? That takes weeks!"

And so it should—whether it be song or piece for violin or piano. An actor thinks nothing of the memorizing of his lines. He is often letter-perfect, or nearly so, before rehearsal even begins. It takes him much longer to extract from his part all the drama there is in it. And so it should be with the singer or player.

There are artists so keenly analytical, so swiftly sympathetic that they get nearly "all there is" out of a piece in a very short time. Some even declare they play a piece better the first time of reading than at any other. But these are not beginners.

It may be news to our readers that some of the most famous opera and other interpretive stars are poor music-readers, and have to be "coached" a good deal in their work. It is said that Calvé, for instance, learned the airs of "Carmen" a good deal by ear; but she kept on studying them till they became part of her own self. There has been no greater *Carmen*.

In music, like all other things, be honest.—VIEUXTEMPS.

The Musical Scrap Book

Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARBETT

TYPEWRITER COMPOSERS

SOMEBODY has again invented a machine for typewriting music, by which composers will be able to dash off their little improvisations, much as newspapermen produce what they disrespectfully describe as their daily "blurbs."

The typewriter has immensely increased the quantity of verbiage printed annually; but it is doubtful if we are much better off as regards the production of such literary masterpieces as Thackeray and Dickens, Balzac and Hugo, not to mention Shakespeare, produced with the laborious use of a pen.

Beethoven is said to have been marvelous at improvisation; and it would be interesting if some of his efforts could have been preserved. But Beethoven himself showed us how little he trusted to "inspiration." His notebooks, fortunately preserved, show that he spent years over his compositions, revising his themes over

and over, selecting, rejecting, improving and shading his works into perfect architectural masterpieces. Plainly he didn't trust to happy accident.

Of those composers who were more prolific and less pains-taking—Mozart, Mendelssohn, Schubert among them—a surprising amount of their music is forgotten today, and would be worthless but for the memory of the illustrious composers.

Chopin could improvise; but he never trusted the gift wholly and he left perhaps a smaller quantity of written music behind him than any other of the really great composers. It nearly all bears the hall-mark of his genius. His posthumous works nearly all show the wisdom of his own critical judgment in refusing to let them go.

A musical typewriter that is cheap and effective will doubtless give us a greater quantity of music; but—quality?

THE IMPRESSIONABLE VIOLIN

THE writings of Heinrich Heine include more references to music than those of most poets; for, surprising at it may seem, the age of poetry does not always include a liking for music. Heine's critical notes on the musical season in 1841, which have recently been reprinted in the *Musical Quarterly*, show a surprising sensitivity to musical effects. As usual, the poet rhapsodizes—which is typical both of Heine and of the age in which he wrote; but he does so with extraordinary vividness.

"In the case of the violinist, in any event," he writes, "virtuosity is not purely and solely the result of mechanical finger dexterity and mere technique as with the pianist. The violin is an instrument which is almost human in its moods and which stands in a relation of sympathy with the moods of the player. The slightest unease, the faintest emotional shock, a breath of feeling, here finds its immediate echo, and is caused, no doubt, by the fact that the

violin pressed so close to our breast, can hear the beating of our heart.

"This is the case, however, only with artists who really have a soul. The more matter of fact and heartless a violinist is, the more monotonous will be his execution, and he can rely upon the obedience of his violin at every hour in every place. Yet this lauded sureness is no more than intellectual narrowness, and it is just the greatest masters whose playing has not infrequently depended on external and inner influences. I have never heard anyone play better than Paganini, and, at times, I have never heard anyone play worse."

It will be news to some of our violin students that the violin "pressed so close to our breast," is able to "hear the beating of our heart." Most violin-students suffer agonies learning to hold the instrument well away from the breast! But a poet must have his little license.

THE MODESTY OF CLARA SCHUMANN

Those who pride themselves on reading accompaniments "at sight," might read with profit this little excerpt from "The Life of Liza Lehmann."

"Before I left Frankfurt," the composer of "In a Persian Garden" tells us, "Madame Schumann issued invitations for a musical party, at which she proposed to play my accompaniments. This was not only a great honor to me but also a complete joy; for those who have heard her caressing touch upon the keyboard can easily imagine the delight of singing to her accompaniment. Naturally my little warhorse, *La Charmante Marguerite*, had to be one of my songs even there; and I remember how Madame Schumann carried off

the copy several days before the reception, in order, as she said, that she might practice it.

"With what gratitude have I often thought since of her modesty and conscientiousness when I have had to contend with some villainously played accompaniment."

Readers of Clara Schumann's diary will know that she got her meticulous carefulness in such matters from her husband, Robert Schumann. In her early concert days as Clara Wieck, she often played comparatively trivial music with none too much care. Robert, with his immense reverence for the art, cured her of that by helping her to study Bach.

EXPLOSION BY MUSIC

MAJOR HAROLD C. WOODWARD, late of the United States Army, has invented a method of setting off explosives by the use of sound-waves—a useful invention for those conducting blasting operations, if it is effective.

It is suggested that in the next war our vessels will sail out to meet the hostile

fleet with nothing more dangerous on board than a brass band. On sighting the enemy, the band will commence playing "Nearer, My God, to Thee," whereupon the explosives on the approaching battleships will be set off and the enemy crews gently hoisted, in accordance with the suggestive title of the hymn.

VON BUELOW AND HIS "GINGER"

In his new book, "Interludes," Charles Stanford has some interesting things to say about conductors, chiefly Richter and Von Bülow. Of the latter he gives the following interesting little glimpse.

"Von Bülow was often extravagant, Richter, never; but the extravagance was of his nature, not of his calculation. It had like himself, a certain amount of natural spice. As he put it to me, the most striking piece of orchestral instruction he had heard came from an American conductor, whose comment was, 'A little more ginger, please gentlemen.' He rejoiced in such comments. A rehearsal of the overture 'Oberon' was a case in point. In the opening he played all sorts of tricks, some of them somewhat strong, importing quick passages from the theme of the fairies and arranging with the orchestra to give the loudest fortissimo at the close, while he indicated it by an almost invisible flip of the fingers. At the performance he turned partly round to see the audience jump. But all these eccentricities had an underlying theory which was quite sound; he wished to train the orchestra to play freely and with all possible elasticity."

WAS TOLSTOI "AFRAID" OF MUSIC?

MANY musicians resent Tolstoi's attitude to music as revealed in "The Kreutzer Sonata," one of the most famous of his novels; but Romain Rolland, the French author and critic, tells us that the attitude of Tolstoi in respect of music was the outcome of his fear of the art.

"He was far from disliking music," says Rolland in his book on Tolstoi. "Only the things one loves are feared. Tolstoi feared the power of music. Remember what a place the memories of music hold in Childhood, and above all Family Happiness, in which the whole cycle of love, from its springtide to its autumn, is unrolled to the phrases of the *Sonata quasi una fantasia* of Beethoven. Although Tolstoi had studied music very indifferently, it used to move him to tears and at certain periods of his life he passionately abandoned himself to its influence. In 1858 he founded a Musical Society which in later years became the Moscow Conservatoire. . . . It was really felt; inspired by the stress of the forces which shook him to the roots of his being. In the world of music he felt a moral will, his reason, and all reality of life dissolve."

THE FIRST WOMEN ORGANISTS

So many women play the organ in church these days that it is surprising that no one has as yet achieved any very great distinction, considering the lightness of touch of the modern organ. Probably the first women to achieve distinction in this field were Ann and Elizabeth Mounsey, two English ladies who lived in the first half of the nineteenth century. The elder of the two, Ann Sheppard, held important posts in London, and we learn with interest that "in 1843 she gave the first of six series of Classical Concerts at Crosby Hall, London, for one of which Mendelssohn composed 'Hear My Prayer' for voices and organ, first performed January 8, 1845."

The younger sister, Elizabeth, was for many years organist of St. Peter's, Cornhill. Besides the organ and piano, we discover with some amazement, she was also a virtuoso on the guitar and appeared in public as a performer on the instrument. This is as bad as Dussek, the virtuosissimo pianist, who also played the music on glasses.

PERFECTION should be the aim of every true artist.—BEETHOVEN.

THE GAZELLE

DIE GAZELLE

RICH. KRENTZLIN, Op. 74

Rich. Krentzlin is one of the best-known and most successful writers of teaching pieces of the present day. This is his latest *opus*. Grade 3½.

Vivace M. M. ♩ = 126

The musical score for "The Gazelle" by Richard Krentzlin, Op. 74, is a single melodic line for piano. It is in 3/4 time, key of B-flat major, and consists of 126 measures. The tempo is marked "Vivace" and the metronome marking is "M. M. ♩ = 126". The score is divided into several systems, each with a treble and bass staff. The piece includes various dynamics (f, p, mf, fff, ff, p dolce, Fine) and articulation marks (accents, slurs, phrasing slurs). The piece concludes with a "D. C." (Da Capo) instruction.

CALYPSO
GRECIAN DANCE

In the style of a modern aesthetic dance. To be played with grace and considerable freedom. Grade 4.

R. S. STOUGHTON

Allegretto M.M. ♩ = 108

mp sf mp cresc. mp cresc. f Fine

The first system of the musical score for 'Pond Lilies' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains several measures of music with various dynamics including *mf* and *f*. The lower staff is in bass clef with the same key signature and time signature, featuring a melodic line with fingerings indicated by numbers 1-5. The system concludes with a double bar line and a final chord.

POND LILIES

BARCAROLLE

IRENE MARSCHAND RITTER

A very pretty *water piece*; to be played in a lilting manner. Grade 3.

Moderato M.M. ♩ = 54

The second system of the musical score continues the piece. It features two staves with various musical notations including triplets, slurs, and dynamic markings such as *poco rall.*, *a tempo*, *rit.*, *ff legato with marked rhythm.*, *p*, *mf*, *poco cresc.*, *dim. rall.*, and *D.C.*. The score includes numerous fingerings and articulation marks throughout the piece. The system ends with a double bar line and a final chord.

1923
VALSE BRILLANTE IN E FLAT

HOMER GRUN

A brilliant concert waltz, not difficult of execution. Play throughout with graceful suavity and without rushing the passage work. Grad

Moderato assai M.M. $\text{♩} = 60$

Moderato assai M.M. ♩. = 60

tr

p

leggeramente

marcato

r.h. 8

Tempo di Valse M. M. $\text{♩} = 72$

The image shows a page of musical notation for a piano piece. The title at the top is "Tempo di valse" (Waltz tempo). The score is written for piano (p) and includes various dynamics such as mp, p, poco, cresc., f, subito p, and mf. The notation features complex fingerings, slurs, and accents, indicating a technically demanding piece. The page is numbered 12 in the top right corner.

The first system of the musical score, featuring a treble and bass staff. The treble staff contains a melodic line with various ornaments and slurs. The bass staff provides harmonic support with chords and single notes. Dynamics include *f* *piu mosso*, *poco cresc.*, and *ff*.

The second system of the musical score. It includes the instruction "last time to Coda" with a Coda symbol. The treble staff has a melodic line with slurs and ornaments. The bass staff has chords. Dynamics include *sost.*, *l.h.*, *Meno mosso*, *Comodo*, and *p*.

The third system of the musical score. The treble staff has a melodic line with slurs and ornaments. The bass staff has chords. Dynamics include *con espress.*, *poco rall.*, *mp a tempo*, and *mf*.

The fourth system of the musical score. The treble staff has a melodic line with slurs and ornaments. The bass staff has chords. Dynamics include *mf*, *f*, *rit.*, *mf*, *poco rall.*, and *D.S.*.

The fifth system of the musical score, starting with a Coda symbol. The treble staff has a melodic line with slurs and ornaments. The bass staff has chords. Dynamics include *Allegro con brio*, *l.h.*, *cresc.*, and *mf*.

The sixth system of the musical score. The treble staff has a melodic line with slurs and ornaments. The bass staff has chords. Dynamics include *l.h.*, *accel.*, *l.h.*, *ff*, and *Presto*.

The seventh system of the musical score. The treble staff has a melodic line with slurs and ornaments. The bass staff has chords. Dynamics include *fff*.

SUMMER MORN

GAVOTTE

SECONDO

GEORG EGCELING, Op. 20

A light and graceful modern dance, an original four hand number with counter melodies etc. Keep the time rather free.

Moderato ma rubato

The musical score is written for a four-hand piano. It begins with a key signature of one flat (B-flat) and a 2/4 time signature. The tempo is marked 'Moderato ma rubato'. The score is divided into two main sections: the main body and a Trio section. The main body consists of five staves of music, featuring various musical notations including notes, rests, accidentals, and dynamic markings such as *mf*, *f*, *mp*, and *ff*. The Trio section, marked 'TRIO', begins with a 'Fine' marking and consists of five staves of music, featuring dynamic markings such as *p*, *mf*, and *f*. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. It also features fingerings, slurs, and a 'Fine' marking. The tempo is 'Moderato ma rubato' and the mood is 'light and graceful'.

SUMMER MORN

GAVOTTE

GEORG EGCELING, Op. 203

Moderato ma rubato

PRIMO

8

mf *mp* *f*

ff *mf* *mf*

f *mf* *f* *mp* *mf*

f *ff* *mp*

f *ff* *mp* *a tempo*

mp *f* *mf* *f* *Fine* *p rit.*

TRIO

f *mp*

f *rit.* *p*

f *mf* *mp* *marcato* *mf* *p*

THE SWING

From a set of original four-hand pieces illustrative of familiar verses by R. L. Stevenson.

PAUL AMBROSE, Op. 46, No. 1

M. M. ♩ = 84

p *mf* *poco a poco cresc.* *rall.* *p a tempo*

8

f *p* *f*

mp *mp* *f* *mf*

f *rit.* *p*

f *p* *f*

f *p*

D.C.

THE SWING

How do you like to go up in a swing, | O I do think it the pleasantest thing
Up in the air so blue? | Ever a child can do!

R. L. Stevenson

PAUL AMBROSE, Op. 46, No. 4

M.M. ♩ = 84 8

mf

p *mf* *poco a poco*

f *rall.* *mf a tempo*

mf *mf*

UNDER THE SWAYING BOUGHS

A characteristic teaching piece by a well-known and successful writer, new to our Etude pages. Grade 2 $\frac{1}{2}$

MARI PAL

In swaying rhythm M. M. $\text{♩} = 54$

pp

p

cresc.

cresc.

dim.

dim.

marcato il basso

marcato

p

cresc.

cresc.

dim.

e rit.

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YOUTHFUL CHIVALRY

EDWARD CL

In the correct *Polonaise* rhythm. Note the accented note on the second half of the first beat in measures 1, 2, 3, 4, 5, 6 etc, and the ending of the theme on the second and in measure 8. Grade

Tempo di Polonaise M. M. $\text{♩} = 108$

mf

p

cresc.

dim.

Fine

Musical score for 'The Etude' in G major, 2/4 time. It consists of three systems of two staves each. The first system has a treble staff with a melody featuring many slurs and ties, and a bass staff with a simple accompaniment. The second system continues the melody with more complex rhythmic patterns. The third system concludes with a double bar line and a 'D.S.' (Da Capo) instruction. Fingering numbers (1-5) are placed above many notes throughout the piece.

FIRESIDE LULLABY

A dainty little lyric for a young player. A good recital number. Grade 2 1/2

M. L. PRESTON

Andantino con espressione M.M. ♩ = 63

Musical score for 'Fireside Lullaby' in G major, 2/4 time. It consists of five systems of two staves each. The first system begins with a mezzo-piano (mp) dynamic and a tempo marking of 'Andantino con espressione'. The melody is simple and lyrical. The second system includes a 'rit.' (ritardando) marking. The third system includes an 'a tempo' marking. The fourth system includes a 'rall.' (rallentando) marking. The fifth system concludes with a 'Fine' marking and a 'D.C. al Fine' instruction. Fingering numbers (1-5) are placed above many notes throughout the piece.

LITTLE TREASURE

VIELLIEBCHEN-GAVOTTE

Very expressive and melodious. To be played in graceful style and not in strict time. Grade 3½.

CARL SCHMEIDLER

Tempo giusto M.M. ♩ = 108

fp rit. *a tempo* *fp rit.* *a tempo*

f *p* *cresc.*

fp rit. *a tempo* *fp rit.*

a tempo *f* *fine* *p dolce.* **TRIO**

f *rit.* *mf a tempo*

fp rit. *a tempo* *fp rit.*

fp rit. *a tempo* *f* *p dolce.*

cresc. *f* *D.*

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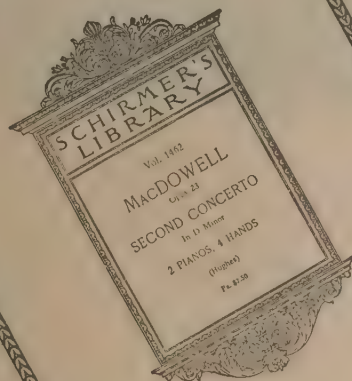
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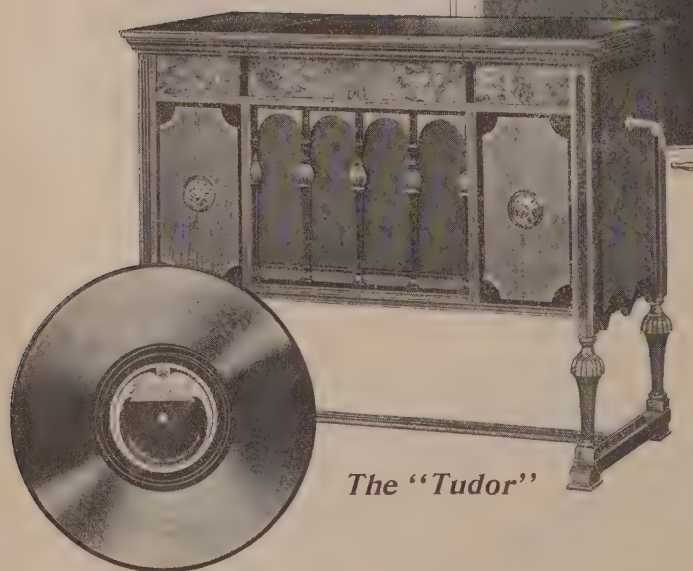
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MEMORIES OF AUTUMN

In singing style, to be well sustained throughout. Grade 3½. ROMANCE

WALTER C. SIMON

Andante M.M. ♩ = 72

The main body of the musical score consists of eight systems of two staves each (treble and bass clef). The key signature is one sharp (F#). The tempo is Andante, marked with a metronome of 72. The score includes various musical notations such as slurs, ties, and dynamic markings. Fingerings are indicated by numbers 1-5. The first system starts with a piano (p) dynamic. The second system includes a ritardando (rit.) marking. The third system features a Piu mosso section. The fourth system includes a rallentando (rall.) marking and ends with a Fine. The fifth system continues the Piu mosso section. The sixth system includes a ritardando (rit.) marking and ends with a forte (f) dynamic. The seventh system includes a rallentando (rall.) marking. The eighth system concludes the main body of the piece.

TRIO

The Trio section consists of two systems of two staves each. It begins with a dolce (sweet) and piano (p) dynamic. The key signature changes to one flat (Bb). The tempo is slower than the previous section. The first system includes fingerings and slurs. The second system includes a D.C. (Da Capo) marking. The Trio section concludes with a final chord.

PLAYFUL BREEZES
POLKA

H. D. HEWITT

A lively polka caprice, lying well under the hands. Grade 3

Tempo di Polka M.M. ♩ = 108

The musical score is written for piano in 2/4 time. It consists of six systems of music, each with a treble and bass staff. The key signature has two flats (B-flat and E-flat). The score includes various musical notations such as slurs, ties, and fingerings (e.g., 1, 2, 3, 4, 5, 8). Dynamic markings include *p* (piano), *mf* (mezzo-forte), *f* (forte), and *cresc.* (crescendo). The piece concludes with the word *Fine*. The tempo is marked 'Tempo di Polka' with a metronome marking of 108 M.M. (beats per minute).

f marcato

Ped. simile

D. S. %

IN MERRY HARVEST TIME

A bold left hand melody, in the style of Schumann's Joyous Peasant. Good for study or recreation. Grade 2½

WALTER ROLFE

Allegretto ma non troppo Allegro M. M. ♩ = 108

mf Basso assai sostenuto

cresc.

ff

dim. mf

fz Fine

ff

D. S. %

Edited and fingered by
MAURITS LEEFSON

HUMORESQUE

M. LEVINE

A showy recital piece, lying well under the hands, but requiring nimble fingers and strict accuracy. Grade 5.

Vivace M.M. = 126

The musical score is written for piano and consists of 12 measures. The key signature is one sharp (F#), and the time signature is 6/8. The tempo is marked 'Vivace' with a metronome marking of 126. The score includes various musical notations such as triplets, sixteenth-note runs, and dynamic markings including *f*, *p*, *ff*, and *pp*. The piece concludes with a 'Fine' marking and a 'sempre staccato' instruction for the final measure.

WING FOO

CECIL BURLEIGH, Op. 1, No. 3

A very taking characteristic piece with the real tang of the Orient. Grade 2 $\frac{1}{2}$

Rather sprightly M.M. = 138

cresc. *ff* *dim.* *p* *ff* *D.C.*

p *f* *dim.* *Fine* *mf* *As at first* *D.C.*

Arr. by N. L. Frey

TO A WOOD VIOLET

IDYL

W. M. FELTON

A very expressive modern lyric, requiring a singing tone and tasteful delivery.

With tenderness

VIOLIN

PIANO

poco a poco

p *mp* *f*

animato *rall.* *largamento* *accel.* *cresc.* *dim.* *ritard.* *a tempo*

espress. *poco accel.* *cresc. II*

dim. *largamento* *p* *pp* *slower* *l.h.*

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Registration:

Gt: Soft Gamba & Flute 8' Sw. coup.

Sw: 8' with Voix Celestes

Ch: 8' (piano)

Ped: 16' & 8' piano

Arr. by H. J. STEWART

Taken from a celebrated violin solo; a showy recital number for any organ.

Allegretto M.M. = 69

THEME FROM "AIR VARIE"

H. VIEUXTEMPS

MANUAL

PEDAL

p *sf* *rit.* *pp*

a tempo *mf* *add. Ch.* *rit.* *sf*

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p a piacere

rit.

Sw

pp poco più mosso

reduce Ch.

pp

SWING SONG

SIBLEY G. PEASE

Registratio:
 { Sw. Vox Humana
 Gt. Soft 8 Flute, Sw. to Gt.
 Ch. Soft strings
 Ped. Bourdon Ch. to Ped.

An excellent opportunity for the display of solo or fancy stops. This number will prove effective on any organ.

Adagio M.M. ♩ = 72 Not too slow, though steady rhythm

mp

Pedal very legato

cresc.

a tempo

ritard

molto adagio

pp

gradually diminishing

TANGO in D

I. Albeniz, Spanish composer and pianist, was born in 1861. For a reference to this fine composition, a genuine *Tango*, see the article by T. Burnham in this issue.

I. ALBEN

Andantino grazioso

mf

p

mf marcato

rit.

a tempo

cresc.

f

Poco meno mosso

mf molto rit.

p

pp

una corda

Tempo I.

rit.

mp a tempo

mf

cresc. un poco

pp

una corda

mf

tre corde

poco rit. 3

riten.

p

pp a tempo

rit. molto

pp

una corda

WHERE THE HIGH WAY STEPS ALONG

HELEN COALE CREW

Celtic home-song. The quaint, homely text is cleverly illumined by the lilting melody

TOD B. GALLOWAY

Moderato

(Not too slowly)

Where the high-way steps a long In Don-e-gal, in Don-e-gal! I

gave my feet the choice o' way, wher-ev-er they would roam. They might have marched to Lon-don-der ry,

Bel-fast,Dub-lin- The fool-ish,ea-ger feet o' me,they marched straight home. The

lit-tle gown o' blue you wore (In Don-e-gal, in Don-e-gal) Cried out to me, "Come in! Come. in!" Your

a-pron, it said, "Stay!" The ty-ing o' the plaid shawl a-cross the warm-heart o' you Tied

in a-long the heart o' me, I could-n't get a-way.

I took off my wan-der-shoes (In Don-e-gal, in Don-e-gal!) The high-way stepped a-long, a lone, un-til it alpped from view. I

laid a-side my dust-y dreams, hung up my rag-ged life-time, And rest-ed feet and heart o' me be-fore the sight o' you.

rit. e dim. *ten.* *pp*

rit. e dim. *colla voce* *pp*

TOY SHOP HEROES

H. WAKEFIELD SMIT

A story song. Chautauqua singers and others will find this if well interpreted, finishes well a group of songs. It may be used as an encore.

Allegro moderato *lightly and fast*

A tall tin sol-dier and a wee French doll, In a

toy-shop met one day, She was fash-ion'd in Nor-man-die and he in the U. S. A.,

He tho't that she was as dain-ty as could be, She tho't him hand-some, too, So they fell in love on their

shelf a-bove, Just as prop-er toys will do; Then one day he heard the strains of mar-tial mu-sic And th'

mf lightly *con Ped.* *con civetteria-coquettishly* *piu lento* *mf* *marziale* *spiritoso*

colla voce *rit.* *mf* *marziale*

tramp of sol-dier feet, And his lit-tle sword he drew, as "the boys" came in-to view, Marching by up-on the street, Then he

fac'd about as well as he was a-ble, Bade his sweet-heart sad fare - well, And with true tin-sol - dier tread, quick-ly

from the shelf he sped, But a - las! as quick - ly, fell; The tall tin sol-dier bruised and

bro - ken, lay, But the wee French dol-lie cared, So she plung'd from the edge of the wood - en shelf, And his

trag - ic fate, she shared; For love finds he-roes in a toy - shop, too, As well as in pal-ace grand And a -

mid earth's joys, there's a heav'n for toys, Where they meet and un-der - stand, Where they meet and - un - der - stand.

senza rit.

dolente rit. un poco

più lento

dolente rit. un poco

molto rit.

pp

lamentado

molto rit.

pp

lamentado

meno mosso

accel. f

meno mosso

accel. f

p

espress. poco rit.

mf a tempo

p

espress. poco rit.

mf a tempo

poco rit.

accel.

poco rit.

ad lib.

poco rit.

ff ad lib.

SEEK THE LORD IN PRAYER

Words

ANONYMOUS

ROBERT HUNTINGTON TERP

An offertory solo. Communion with God is the theme. The song is a real church song.

Andantino

Would'st thou know the way to light-en Ev'-ry
 load of grief and care! Seek the pres-ence of the Sav-our, Car-ry all to Him in prayer. Would'st thou find the joy of
 be-ing Used of Je-sus ev'-ry-where? Close-ly walk be-side the Mas-ter. Of-ten seek His face in prayer.
 Would'st thou have a pow'r for ser-vice, In life's con-quest have a
 share? Lean up-on the arm Al-might-y, Spend much time with God in pray'r. Would'st thou have di-vine en-
 rich-ment. Grace for all you have to bear? God will bless with rich-est meas-ure, All who go to Him in pray'r.

The musical score is written for voice and piano. It features a treble and bass staff for the voice, and a grand staff (treble and bass) for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4. The tempo is marked 'Andantino'. Dynamics include *mf* (mezzo-forte) and *p* (piano). The lyrics are written below the voice staff, with some words hyphenated across lines.

Is This the Music America Likes Best?

Scribner's Magazine of last July, D. Albert, a well-known Chautauqua lecturer upon public health and city planning, describes the inclinations of the Chautauqua audiences. His comments upon the music sung and played be of interest to ETUDE readers.

Consider music: they love the old songs the popular classics.

Here used to be on the circuit, until he became head of the department of music in a State university, a quintet of conspicuous musical character. The professor made a specialty of explaining each number, and did it with such charm that the hearers were loath to have him retire; at night, as a prelude to my own lecture that season, he nearly always preceded a program of numbers requested by persons of his afternoon audience.

Toward the end of the tour he and I looked over his diary. We found that the number of selections which had been heard for more than once or twice only did not exceed nineteen.

Now, then, the nineteen favorite selections of representative Chautauqua assemblies from Jacksonville to Manistee, as fully as I can remember them (which I think is decidedly near, indeed): "A Perfect Day," "Annie Laurie," "Love's Old

Sweet Song," "The Palms," "One Fine Day," from "Butterfly," Tosti's "Good-bye," the aria "My Heart at Thy Dear Voice," from "Samson and Delilah," "Aloha Oe," "The Song of the Evening Star," "Absent," "I Hear You Calling Me," the "Cujus Animam," from the "Stabat Mater," the Beethoven "Minuet in G," the Rubinstein "Melody in F," Dvořák's "Humoreske," the "Largo" from Handel's "Xerxes," the "Pilgrims' Chorus" from "Tannhäuser," Mendelssohn's "Spring Song," and the "Meditation" from "Thais."

What a creditable list it is. And what an interplay of influences it evidences! Can you not feel in one number the repertoire of a daughter home from boarding-school, in another a roll well worn out on the player-piano, in another the phonograph, in another a special service in church, in another the band concerts on the "square" of a summer Thursday evening?

What a superiority to jazz! According to the calendar, jazz should now be rising to its height in Chautauqua programs, since it is passing from the cities. Yet more than one Chautauqua company made its way through the season last closed without a single note of jazz! In these United States of America! In 1921!

Gleanings from Musical Annals

CHRONICLES xxiii. 5; David appoints a thousand of the Levites to praise the Lord with instruments. The number of those who were instructed and cunning in singing was two hundred and eighty-eight. At these times there would be a much smaller number cunning than instructed, and the inference might be made that singing-schools, in Bible times, were more than at present. But, as that would suit the self-esteem of musicians of that time, it is perhaps best to say that, like moderns, they thought they were cunning.

The habit of singing through the nose is as old as Chaucer's time, for he describes the singing of the "mincing prior" as Dryden calls her:

*And she was cleped Madame Eglantine,
For well she sang the service divine
Tuned in hire nose ful sweetly.*

In 1565 a new singing-book was published. The manner of singing from it, also the usual custom of that time, may be learned from the following extract from it. There were four staves, and at the highest was written, "This Contra-

tenor is for children;" before the next, "This Meane is for children;" at the next, "This tenor is for men;" and at the lowest, "This Bass is for children."

Claude le Jeune was an eminent composer and musician who acquired much celebrity by a circumstance which is related by his friend Embry. At a great wedding he caused a piece of music to be sung which was so full of spirit that a person there seized his sword and swore that he would fight some one; upon which Claude caused an air of another kind to be sung, which soon restored him to his senses. We think that most people will suspect the cause of the poor fellow's excitement was as much owing to what is so well described in the twenty-third chapter of Proverbs, from the 29th verse to the end, as to any music which Claude wrote or played. We suggest that an effort be made to recover the last tune which he played upon that interesting occasion; for if it had the virtue ascribed to it, it would be very useful in these times.—Joseph Bird, Boston, Mass., 1850.

Prodigious Memories

By Lynne Roche

WAGNER is said to have had some more than two thousand compositions in his memory. A few starting notes would enable Wagner to complete any orchestral part. Mozart often composed a complete work mentally, carried it about in his head for weeks and then put it down in notes.

Bethoven knew all Beethoven's works from memory and an immense repertoire from other masters. Von Bülow is said to have been able to read a long composition

for piano, on the train, and afterwards to sit down and play it complete. Jenny Lind knew the vocal and piano scores of fifty operas, as many oratorios, and hundreds of songs. Leopold Stokowski conducts from memory the entire *Eighth Symphony* of Mahler, a work requiring about two and a half hours for its performance, and evidently follows and feels the leading of every part of the colossal score for orchestra and chorus.

Everybody has a chance to make somebody happy TO-DAY, TO-DAY, TO-DAY.

To-morrow it may be too late.

Thousands are made happy by beautiful music. If you are a musician your opportunities for making others happy are multiplied.



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141 Boylston Street Boston, Mass.

SINGING, to be successful, must be purely natural. It calls for an extremely fine and exquisitely balanced correlation and coördination of physical and mental activities.

Voice is breath. Breathing is the foundation of all great singing. Correct breathing must be mastered, first of all, for upon this is built the entire vocal structure. If the singer understands how to breathe correctly and has the voice placed naturally, singing may then be indulged in for an indefinite period without fatigue.

The first step in the attainment of proper breath control and muscular relaxation is to straighten the body. A vocal student must learn to sit and stand perfectly erect. The following exercises are for the acquirement of breath control and the development of diaphragm muscular relaxation:

Practical Exercises

Exercise No. 1. Stand with feet close together, arms hanging loosely at the sides. Empty the lungs of all breath possible. Inhale full breath through the nose, while lifting the arms above the head. Clasp the hands and stretch upwards, as though trying to touch the ceiling. Remain in this position while counting five, mentally, at a slow tempo. Release the hands, and bring them back to the sides slowly, while slowly exhaling the breath through an imaginary pipe stem.

Exercise No. 2. Place right foot slightly in advance of the left. Exhale all the breath possible. Bend upper part of body forward until you touch the finger tips. Straighten slowly to an erect position while taking a full breath through the nose, the arms being raised above the head. Clasp the hands, turn to the left, as far as possible, without moving the feet, then to the right, holding the breath all the while. Turn to the front, release the hands, and bring them down to the sides; exhale breath slowly through the closed lips, as in the former exercise.

Exercise No. 3. Feet close together, knees pressed firmly back, hands gently gripping the sides. Bend forward toward the floor, then to the left, then to the right, without moving the feet. Resume erect position, and exhale slowly through the closed lips.

How Voices Are Destroyed

Only by the proper use of the diaphragm muscles for support can a singer leave the throat perfectly free and control the supply of the breath necessary in correct singing. The gradual development of the diaphragmatic and intercostal muscles makes correct tone placement and relaxation automatic. The greater the degree of muscular relaxation present the more perfect the tone. Rigidity of chest is not only unnecessary, but absolutely ruinous to tone. All breathing should be gentle. Low abdominal breathing, made with strong muscular effort, has destroyed countless numbers of voices.

When voice pupils are taught that voice culture means, first, the development of a true concept of what voice really is, and its true source, instead of anatomical references pertaining to the movement of the wheels in the vocal machine, then they catch the first glimpse of the natural method taught by the old masters, the one and only method remaining unchanged for more than a century.

Fortunately, it is generally admitted that the voice comes from vowel sounds; that each vowel is a perfect whole. The crucial point, then, is the means used in starting the voice on the road to correct action. There are five qualities to be developed, namely—Form, which is governed by the law of shaping the lips. Intensity and Resonance, which are governed by the law of placing the tone. Purity and Flexibility, which are governed by the law of quantity.

The Divine provision for the guidance of the singer's vocal organs is the singer's

The Singer's Etude

Edited by Noted Vocal Experts

A Vocalist's Magazine Complete in Itself

Spontaneous Naturalness in Correct Singing

By Stanley F. Widener

own ear. It is imperative that the student learn to mentally hear true tone quality and perfect pitch of all tones before attempting any solo singing, if naturalness and poise is to be attained. Thoughtful pupils learn very early in the study that almost any type of tone which the ear demands of the voice can be produced in this natural manner. That soul, mind and body must combine, each in its own functional sphere, in producing beautiful tones and sentiments.

The following table of vowels will be found helpful for development of tone quality, as well as proper pronunciation in singing. For vocalizing in long tone work, the tones of the chord of C, building upward from middle C, may be used. Pronunciation should be developed to the highest point of perfection, so that the singer can make all the vowels and consonants

exactly as they should be made, and without interfering in the least with tonal quality by unnecessary effort.

O, as in moan. Chin dropped loosely, lips rounded, slightly pouting.

OO, as in moon. Chin forward, lips protruded, nasal quality.

A, as in ah. Lower jaw dropped, lips normal. Enlarge the cavity in back part of mouth by lowering base of tongue as in yawning. Corners of mouth drawn slightly back.

E, as in breeze. Chin forward, lips in a smiling position, showing tips of upper front teeth. Seek for a rich resonant quality; avoid any suggestion of nasal twang.

A, as in that. Lower jaw dropped very low, throat wide open.

A, as in fair. Vocalize this on the syllable "fay," bringing the letter "r" in at the close of the tone.

Correct Tone Productions at the First Lesson

By Geo. Chadwick Stock

THERE is a way of getting a sure hold on correct tone production at the very first vocal lesson. By this is meant a tone that is musical and free from any throat strain.

It is imperative that the beginner gains at once a working knowledge of the principles of correct tone production, otherwise he will start in a stumbling way on his vocal career. It must be remembered that the vocal student is wholly in the dark at the outset of study and the teacher's first business is to make sure that he illuminates with clear and steady light the first few feet of the path ahead.

You may ask, "How can a singer whose tone is faulty and perhaps pretty firmly fixed in faulty ways of producing tone quickly produce a faultless tone?" The answer is this: If he is able to speak a single word, for instance the word "man," or "on," or "rain" correctly as to tone and intelligibility, he can be shown how to sing a tone correctly and will so sing it, no matter what may have been his previous fault of tone production. For example, ask the student to say "on," first with rising inflection as though asking a question, "on?" Then repeat it with falling inflection, "on." Now see if the word "on" can be sung with the same ease and naturalness of tone production on the pitch of middle C, then D, then E, and so on upon G second line treble clef. Try to get the idea of "talking on a tune," as F. Davies, a former instructor of the writer, used to say.

At first sustain the tone on this word only for a second, as in speech, then for

two seconds, then three, then longer. Be sure that the one second of sustainment is perfect before attempting the longer periods. Perfect progress is measured by perfect achievement, not by ground covered.

The idea is this: Get your cue as to what correct production of the singing voice is, through the medium of a correctly spoken syllable or word; then apply this principle of tone production to the sung syllable or word.

It will be to the advantage of singers, young or old, to resort repeatedly to this simple practice of speaking and then singing words as above suggested. Any easy word will do. This expedient should not fail at the first lesson to make clear to the student's mind exactly what free, faultless tone production sounds and feels like.

Do not fail to get a clear idea of this simple principle of tone production and apply it time and time again as above directed. Men and women who are obliged to do a great deal of speaking will be greatly benefited by following out this line of vocal work.

Extend the range of the voice half-tone upon half-tone, going higher only as the notes are sung with freedom and ease. It is best to keep practice between C and C for awhile, using various kinds of intervals and scales within this octave. Low voices can safely go lower than is here indicated but voices whether high or low had better keep within this limited range until correct tone production becomes an established habit.

Tenors and Contraltos "Rare"

STRANGELY enough it is the upper range of the male voice and the lower tones of that of the female that are most limited. Interesting investigations have recently been made along this line by the Prussian Academy of Sciences.

Extensive tests, made in varying locali-

ties, disclosed that about seventeen per cent. of German men have tenor voices, and about the same per cent. of the ladies' voices were of contralto range and quality. Perhaps this accounts for our greater enjoyment of voices of such compass and quality.

A, as in day. Chin and base of tongue lowered, soft palate raised.

I, as in might. Jaw dropped. Combine this vowel with the "ah" sound.

O, as in come. Jaw loose. Permit the sound of the consonant K to precede the vowel.

U, as in you. Chin forward, lips protruded, corners of mouth closed.

E, as in end. Very nasal. Lips in position as in day.

I, as in will. Nasal resonance, lips same position as for O in come.

OY, as in joy. Lips rounded as for I in moan, but much looser. The first of this diphthong is broad "A."

OU, as in thou. Base of tongue lowered freely. Combine with "ah" sound. At close of this tone the lips move around teeth.

In the beginning the voice should not be used more than a quarter of an hour at a time, and then with only long tone exercises and fragments of scales within the most comfortable range of the voice.

The tones should flow from the mouth like a stream, freely and naturally. Whenever the throat muscles are constricted flow of tone is impeded.

Judging by the sound of the tones, an experienced teacher knows at each lesson the exact condition of a pupil's voice. There is never in doubt what exercises are needed for the next stage of its development.

Individual differences of temperament and talent must be considered, and the teacher adapts his instruction to the individual needs of each pupil.

In conclusion, a slight reference to the tones might prove helpful to pupils who are just beginning vocal study.

Open and Covered Tones

The change from the open to the covered tones is more marked in the male voice than in the female, yet the principle is the same. It must be remembered that tones, open or covered, must have perfect freedom of form and action. The covered tone has larger form than the open tone for the reason that the mental concept shows the form more elongated.

The tones which change or cover over in the male voice are "e," as in breeze, the Italian sound of "u," known as loo, oo, as in moon. These tones change over on G or G sharp, second line treble clef. Two other tones quite low in scale, "i," as in will, and "u," as in will. These tones cover or change on C sharp, second space.

Open tones may be carried a whole step higher when sung forte, and covered tones may be introduced a whole step lower when sung piano. A, as in day; E, as in end; O, as in moan, cover the bass voice of C above the bass staff; in the baritone voice, at C or C sharp, and in the tenor voice, about E flat or E, fourth space, tenor.

O, as in on; O, as in come, cover a step higher than those just given. A, as in ah, and I, as in might, are the most covered in the voice, and cover higher than others; in the bass voice, C sharp or C, in the baritone voice, D or E flat; in the tenor, E or F, fifth line in tenor clef.

Correct Placing Aids Carrying Power

In singing naturally the voice will carry far. With correct placing and proper breath control the voice can be heard a long distance, as well as it can travel a long way. It is not necessary to sing louder to be heard in a large hall than in a small room. The element of quality rather than quantity should always be uppermost in thought.

As was said in a foregoing paragraph one cannot lay down unchangeable rules that will fit all voices and temperaments. However, simplicity, ease, spontaneous naturalness: are the cardinal principles toward vocal proficiency for any pupil who has a voice with inherent possibilities. The stick-to-itiveness to back it up.

Tone Talks

By George Chadwick Stock

The voice is so close to us, so wrought to the fibre of our being that we are ind to the wonder of it.

The voice is the finest and the most mar- lously formed instrument of sound in the brld.

There is scarcely a sound or tone either tural or artificial that cannot be dupli- ted by the human voice.

Its most important element is vitality and is element is at its best when it springs om perfect health and fullest develop- ent of the mental, physical and spiritual rces.

The vocal instrument is a living thing. Other instruments of music are artifi- al and made of dead material. "The und of music that is born of human eath comes straighter from the soul than y strain the hand alone can make."

This should be the easiest of all musical truments to play upon for several reas- ns:

It is a one part instrument.

It is always ready for instant use, can be taken anywhere.

A thought instantly adjusts it for pitch tune.

It yields tone of indescribable and incom- rable sweetness and purity to the faint- t touch of breath; or, on occasion can d forth a note that will sound over and ove the tumultuous volume of a full or- estra and chorus.

Tongue Depressors

It is as God made it, perfect and com- e. Why then use clumsy and unnat- al devices such as tongue depressors and w-openers? Their use prevents natural ay of the vocal organs and so ideal tone oduction is impossible.

Used with care the strings (vocal liga- ents) do not deteriorate or break, the bel- ws (lungs) never give out, none of the rts have to be replaced. Its one pipe d set of reeds (vocal cords) yield a far eater variety of tone than the thousand es of a great organ. It can be used day and day out for a lifetime with never thought given to the adjustment or re- justment of its mechanism.

Every human being is in possession of e of these instruments and, given an ear r music and talent for singing, is just- id in cultivating it.

Vocal instruction should be and can so presented as to be as clearly under- ood as the problem of two and two mak- g four. If it does not do this it counts r very little. Every step should be oughly gone over and no additional one en until that preceding is mastered. Such nstruction implies learning levels. The ex- me heights of artistic proficiency can eached only by stepping up one level a time.

The student should be taught to sing with- t fixing his attention on the position or ion of the jaws, tongue, lips, palate or ynx. Neither should he try to con- ously control the complicated inter-rela- n of the various breathing muscles. In tural singing the vocal organs act in- ctively, not by direct attempt to control m. If the work done by the throat and eathing muscles is flexible, elastic and otomatic, the singer's tone will reflect s correct and comfortable condition. If, wever, the work done at these points is eced, rigid or excessive, the singer's tone d manner will reflect discomfort and un- turalness.

The acme of good voice training lies in rning to sing as unconsciously right as singer formerly sang unconsciously ong.

Right practice is light practice. This is excellent rule especially for young stu-

dents who are likely to do a certain amount of incorrect practicing. If this practicing, however, is light the chances of doing serious harm are considerably lessened.

The first lesson should reveal clearly to the beginner the way to produce a musical tone, a tone free of the slightest throat strain or over-tension. From such a begin- ning will grow a scale of beautiful tones which is the foundation of artistic singing.

Vocal technic must be first acquired and then absorbed. It is acquired through the diligent practice of vocalizes and exer- cises; through the study and singing of songs and through repeatedly listening to capable singers.

Breathing exercises should be few in number and always in accord with the nat- ural laws of respiration. Over-exertion in the use of the breath is a common fault among singers. Even artists of experience sometimes take in too much breath, forget- ting that it is not the big amount inhaled that counts but that which is really needed and can be perfectly controlled.

If a student were to practice faithfully all the different breathing exercises given in even one of the many text-books on sing- ing, he would have little time left for voice practice.

Intelligence and Vowels

Intelligible utterance of vowels, conso- nants and words in songs is possible with- out resorting to printed diagrams visual- izing the various movements and formations of lips, tongue, palate and larynx. The conditions necessary for correct enuncia- tion are vocal organs unhampered by stiff- ness of action, and a desire neither to over- do nor underdo the work in hand.

It is the American singer's business to at- tain to the highest possible perfection in the enunciation of English, our mother- tongue, and the tone accompanying them must be as musical as may be. Every in- telligent singer knows the correct pronun- ciation of vowels, consonants and words and this knowledge furnishes the one and only basis upon which to build correct enunciation.

The student's ear is his most valuable guide and should be trained through repeat- edly hearing good voices, good tone produc- tion and good singing of songs plus think- ing, alert receptivity during instruction periods and close attention and observation of his own individual vocal work.

Vocal progress is the inevitable result of training that rests upon the foundation of instinctive play of the voice, and this founda- tion is built by permitting the voice to sing naturally, musically and normally. Abnor- mal vocal training is too common and be- cause it is artificial, mechanical and con- fusing, prevents real progress.

Amazing Credulities

Wrong ideas subsist on credulity and there is too much of it among singers. Singers, whose minds are filled and con- fused by many irrelevant and superflu- ous details of scientific vocal instruction; who are told to consciously control the ac- tion of their vocal organs; who use up val- uable time and energy to no purpose in watching and studying the movements of the diaphragm and other breathing mus- cles; who are directed to place tones at dif- ferent parts of their anatomy, to say noth- ing of pages of bewildering rules and reg- ulations and expedients, will never sing at all.

It is no wonder that so many persons hes- itate to take vocal lessons when disastrous results of wrong training are of such com- mon occurrence. The great diversity of op- inion as to what constitutes correct vocal

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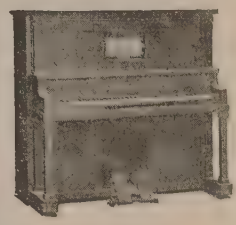
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training is an interesting phase and not infrequently leads to heated argument and a July temperature. The astonishing thing about this whole business is that a matter of such simplicity and naturalness as singing is involved in so much of doubt and chaos and perverted ideas.

Methods. There is doubtless some degree of good in many of the so-called vocal methods, but trying to adapt only one set of ideas to every pupil is a mistake. That kind of voice teaching is best which evolves a system from lesson to lesson. Voices vary in their original condition as to placement and quality. What is found to be good must be made better, that which is wrong must be eliminated. Herein lies the test of teaching efficiency.

The best method of learning to sing is to sing. Correct singing is the best influence and training that can be brought to bear upon the vocal organs. Method and art are always at cross purposes. Progress in the art of singing is therefore made easier by permitting the vocal organs to play naturally, not methodically.

Caruso's Little Bottles

By E. H. P.

EMIL LEDNER, at one time Caruso's European manager, has recently been giving a number of interesting reminiscences of the great tenor, which have appeared in the *Berliner Tageblatt*.

It will surprise many to learn that Caruso, in spite of his consummate mastery of the art of singing, never got over suffering from "stage fright," which was manifested particularly by his consuming an inordinate number of cigarettes just before a performance. This in turn made his throat dry—an unfortunate condition for a singer—and he would carry in his pocket several little bottles of a concoction, which he consumed at intervals during the evening.

Care of the voice. You have but one voice, take good care of it. It is an extremely hazardous thing to use the voice when suffering with a throat cold or if the vocal cords are congested. Many a fine vocal organ has been permanently injured by being compelled to sing under such conditions.

Do not sing in the frosty air. Avoid dusty places and draughty stages and halls. Never rehearse in cold churches, it is dangerous to voice and health.

The above common sense suggestions should be heeded. It is unnecessary to indulge in over-careful and cuddling habits. Health of voice and body is best preserved by plenty of brisk walks in the open air.

Smoking. Does it do any harm to smoke? Does it do ANY GOOD?

Vocal problems. The solution of the more difficult voice problems will be found WITHIN, not outside of yourself.

The teacher. The teacher of singing who really is a teacher is the one who says: THIS IS THE RIGHT WAY, AND THEN PROVES IT.

Quoting Mr. Ledner: "Naturally his employment of this 'elixir' on the stage did not escape observation and during the early years created great curiosity. Caruso did not like to have it talked about. I am at liberty now to disclose the formula. It consisted of five drops of aniseed oil, which he had specially prepared by a pharmacist, mixed with lukewarm water about an hour before the performance began. To this was added orange juice filtered through a fine sieve, and a tiny pinch of ordinary table salt. I place the recipe at the disposal of all stage artists, though I do not guarantee its special value."

Demand a Demonstration

By J. C. Wilcox

THERE is proof a-plenty that there are singing teachers among us who are entirely competent; for we hear many sing so well, that criticism is disarmed. Still we are not infrequently brought face to face with the fact that there are teachers whose teachings are erroneous, and that voices are continually being injured by processes of teaching that should not be allowed.

In deciding upon a singing teacher let this be your safeguard—demand a demonstration. The teacher of singing, who has the requisite knowledge, should certainly

be able to demonstrate this knowledge personally, should be able to demonstrate to you the difference between an "open" and a "closed" tone, how to sustain a tone, to demonstrate to you by actual singing the use of the "full voice," the "half voice" and many other details of the art that can be demonstrated in a few moments. From such a demonstration you should be able to judge, taking into consideration the teacher's aptness in explanation, a teacher's asset that cannot be overestimated.

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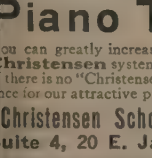
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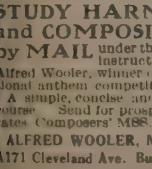


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Three Note Against Two.

Q. Will you please advise me as to the best way to play three notes against two smoothly. I cannot succeed in playing the two notes evenly; the second will always go with the last note of the triplet, producing a very uneven, jiggly effect. I can accomplish almost everything else in piano technique, but I simply cannot do this. I have calculated the exact position of each note, but yet cannot get it. I suppose I do not go about it the right way!—L. POWERS.

A. Just so; you do not go about it the right way. Instead of being an assistance to you, I have always found that the endeavor to solve the problem mathematically is really a hindrance rather than a help. Yet these unequal rhythms are really easy to acquire if you go about them in the right way and practice them daily with your scales and arpeggios. Thus: (a) "Play the triplet, C-d-e, left hand in the bass, for two measures of common time, counting aloud "1-2-3-4; 1-2-3-4." Continue counting a measure rest. "1-2-3-4." Without interrupting the steady march of the movement, play duplets, c-e, with the right hand, still counting a steady "1-2-3-4; 1-2-3-4." Another measure rest.

Play the whole exercise again, fifteen to twenty times. (b) Then change by playing the triplets in the right hand and the duplets in the left hand, fifteen to twenty times. Then repeat (a). Go on counting another two measures' rest; then, always counting aloud, play the two hands together, triplets in the left hand, duplets in the right. Then repeat (b) in the same manner and follow with the two hands, triplets in the right and duplets in the left. When this has been mastered, practise the scales, two octaves, triplets in one hand, duplets in the other. As greater facility is acquired, make the scales and arpeggios your daily practice. You will be surprised how very quickly you will succeed in playing irregular rhythms of every species: five to three to four, seven to four, etc. I have never found this system fail, with steady perseverance and concentration.

Throat Tension.

Q. I have seen it in print in a book on the Art of Singing, that a certain muscular tension is necessary in every throat, a tension and a certain contraction of the muscles near the corner of the jaws, under the ears, and that the larynx must be held stationary while singing the high notes—that is, that all these manifestations occur with the high notes. My present teacher teaches me in this manner; not at all successfully, for I speedily become hoarse, and I cannot practice for more than ten minutes at a time without getting a scrape in my throat accompanied sometimes by a sore feeling at the larynx. Is this right? What should I do?—S. L. MAILMAN.

A. It is all wrong, absolutely. Change your method without delay. The great secret of correct voice production is absolute relaxity, freedom of everything above an imaginary line from shoulder to shoulder. Every note must be produced without any effort anywhere, except at the diaphragm, without any stiffening whatever of the muscles and without the least suspicion of tension or contraction. The larynx must not be held. Except for an endeavor to distend the larynx, to open it wide, forget that you have a larynx. The only muscle that you have to think about and to control is your diaphragm. The most pernicious element in singing is compression (contraction, constriction). It must eventually cause loss of voice, and a chronic disease of the throat.

A Teacher's Preparation.

Q. I can play the piano a little, but I wish to fit myself as a teacher of piano. How long will it take me to do so, well enough to begin by giving elementary lessons?—GEORGE S. SCRANTON.

A. It is impossible to give you any exact idea, without seeing you, hearing you and gauging your mental make-up. As for the "elementary" teaching, remember that one must know a great deal in order to teach a little. More harm is done by imperfectly equipped teachers practicing upon confiding beginners than by anything else. Everything else being propitious, it would take you at least seven or eight years to qualify as a competent teacher.

Music a Science or Art?

Q. I hear music spoken of sometimes as a science, sometimes as an art; which is the correct term?—B. C. D., Atlantic, Mass.

A. They are both correct. The science of music means its theoretical basis, the laws governing pitch, duration and intensity;

whereas, the art of music relates to the manner in which the scientific elements are employed as means of expression of the composer's inspiration and intention. Art is closely allied to style in music, the theoretical elements being ever the same.

Third Finger Over Fourth.

Q. In several modern compositions, as well as in many by Chopin, I have noticed in ascending passages that the printed fingering calls for the third finger to pass over the fourth. Is that correct; and, if so, what is the object of it? It seems very awkward to me, and nothing gained by it!—A. ROSENBERG, Hyde Park, Mass.

A. Such fingering is not only correct but absolutely necessary in many passages; its object, like that in the preceding answer, is to obtain a perfect legato particularly in going from a white to a black note. It is also employed from white note to the next white note. You will soon overcome its "awkwardness" if you will practice it sufficiently—just like everything else. Not only does the third have to pass over the fourth, but also the third over the fifth and—most frequently—the fourth over the fifth. I would suggest that you practice the right-hand in ascending scales for two octaves, and the left-hand in descending scales, each separately, as follows: (a) 5, 4, 5, 4, 5, 4, etc.; (b) 4, 3, 4, 3, 4, 3, etc.; (c) 5, 3, 5, 3, 5, 3, etc. Here are two very good exercises:

Right Hand



Left Hand



Careful examination of works by eminent modern composers will show many examples of very curious fingering, all of which, however, are necessary in order to produce the effect desired by the composer (see Chopin's Nocturn in E \flat , op. 9, No. 2).

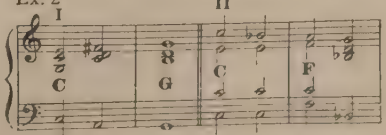
Quick Modulations.

Q. Will you be kind enough to tell me in two words the quickest way to modulate (1) into the next sharper key—C to G, for example; (2) the next flatter key—C to F, for example—some simple way that will do for any pair of keys?—Sydney D., Troy, N. Y.

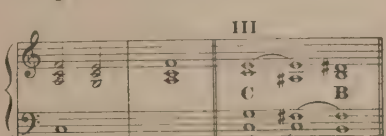
A. (1) Having your common chord, with the third at the top and the key-note in the bass, drop the bass a third to A, take the treble note to the sharpened fourth (F \sharp), having for middle notes c, d, then play the chord of G; (2) play the common chord in open harmony, with Octave C, left hand, the third and octave, right hand, take the treble C down one degree to B flat and resolve it on to the chord of F with A in the treble and move down melodically to establish the key. To modulate rapidly, by means of one chord only, to the key a half-step below, see III. Examples:

Ex. 2

I




II



Signs for Fingering.

Q. What is the difference between Continental and English fingering?—A. C. D., Detroit, Michigan.

A. There is no difference in the science of fingering. The fingers, however, are indicated differently. The Continental custom is to mark the thumb by the figure 1, the others 2, 3, 4, 5; whereas the English use the plus sign (+) for the thumb and the figures 1, 2, 3, 4 for the others. In one of the earliest books containing rules for fingering, by Ammerbach (Leipsic, 1571), the thumb is indicated by a zero (°).



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THERE is no doubt that the organ as an instrument is no longer associated in the public mind exclusively with the Church and sacred music. The ever-increasing number of organs used in the motion-picture houses even show a marked change in the character of the instrument itself, and the better salaries paid by the theaters are turning the minds of organ students from church work to the more remunerative field of the theater.

Nevertheless, the organ will remain in our churches and there will be some men and women who will regard the church position as something more than a mere money-getting business, and consider it more as a musical ministry, worthy of association with the preaching of the Gospel.

The writer, after a church experience of over forty years, offers the following consideration of the theory and practice of church musicianship to the serious-minded younger organists and organ students of the country.

The Theory

We all frequently forget that music in the church is not primarily for itself, but is intended to be music for the sake of religion. Hence, we must place the church organist and choir director on a plane with the minister (at least as an ideal) and look at the subject from a religious viewpoint as well as musical. Hymns and Anthems and organ voluntaries are appropriate only when they, in some manner, give a religious impression. Hymn singing is, theoretically at least, an *expression* of religious feeling by the congregation. Anthems are theoretically supposed to *impress* a religious sentiment upon those who listen, the sentiment being that of the text to which the music is written. An organ voluntary, particularly before service, should, to be appropriate, create in the listener a meditative and receptive mood. The more nearly we can approach this ideal of what church music should be, the better will we fill our positions as church musicians. How to do so depends on many things, some of which we will try to discover.

Whether one is working in a wealthy urban church or in a small country parish, a vital necessity in developing the music is a minister who is willing to let music have its real part in the service. This article has to do with the church musician and not with ministerial shortcomings; but it must be said, in passing, that an unsympathetic minister can foil the best intentions of the most conscientious organist. The minister need not be musical (provided he knows he is not); but he must look on his music as a help and not as a rival in the work of the church. Assuming, then, a sympathetic minister, the church organist must have several important attributes if he wishes to make his church service, musically, all that it should be or can be with the facilities at his command.

First, he must go at his duties with earnestness and *consecration*, remembering that his is a musical *ministry*, cooperating with the work of the clergyman—all for the Glory of God.

Second, he must have the technical ability to play properly the hymns and anthems required. This of course means continual study and practice, at least to a degree commensurate with the requirements of the position, and concerns the technical side of an organist's training.

Third, much depends upon the "Personal Equation." Adaptability to the peculiarities of other people, personal attractiveness, and a goodly amount of tact (particularly in dealing with a possibly unmusical minister and music committee), are essential to success, especially in churches maintaining a volunteer choir. In short, the necessary qualifications of a true church organist must be such as to inspire musical respect, personal cooperation, and good-fellowship in its highest sense.

The Organist's Etude

An Organist's Magazine Complete in Itself

Edited for January by R. HUNTINGTON WOODMAN

The Theory and Practice of the Church Service

Given a minister in sympathy with his church music and an organist consecrated to his work, let us consider the details of a service, and try to work them out on lines as nearly ideal as possible. In passing, it may be said that inasmuch as the Episcopal and Roman Churches control their music by Church rules, these suggestions will apply more appropriately to the non-liturgical churches, where music is left more generally to individual taste or whim.

The Service Plan

A necessary feature in a Church Service is its plan and balance. It must have a definite point of climax and all portions of the service should bear upon and lead up to that. This climax can generally be found in the subject of the minister's sermon or sometimes in the special season of the year; such as Lent, Easter, Christmas, or the New Year; and hence regular consultations between minister and organist are necessary. The writer has known of a minister saying to his organist, "Don't bother me about the music; I'll attend to the preaching, you look after the music." Under such conditions a logical service is a matter of chance, and mutual support is impossible. Where there is cooperation, hymns, anthems and even organ voluntaries can be selected to bear upon the central thought; and unconsciously the people will be led into the attitude of mind to receive the message delivered by the preacher.

By balance of a service is meant the proper proportion of anthems and congregational hymns, and this will necessarily vary according to conditions obtaining in different churches.

In most churches the largest part of the music will consist of Hymn Singing by the congregation. This branch of church music is too often neglected, particularly in wealthy city churches maintaining well-paid choirs. This is all wrong; for if we organists remember that the music we direct is for the sake of religion, we should use every possible means to create or express a religious emotion; and it must be conceded that there is no better method of voicing one's feelings than in singing a good hymn and tune in common with others in a congregation.

In these columns, a year or two ago, the writer gave some suggestions on "How to Improve Congregational Singing;" and that article may be of further assistance to some who read this one.

But hymn singing alone does not suffice to make a balanced service. If the people had to do all the reading of the prayers and sermon they would soon be tired. So, just as the minister offers prayer, reads Scripture, and preaches a sermon while the people reverently listen, the choir may, most appropriately, sing one or more anthems bearing upon the thought of the day, and *impress* upon the listening congregation the "atmosphere of the subject."

It is not generally known that the late William T. Best was offered his choice of a knighthood or a life pension from the Civil List amounting to \$500 a year. It did not take him long to decide in a very

A vital factor in the singing of anthems by a choir is often overlooked—diction. It is absolutely necessary that the congregation should be able to understand the words. It is well to print the words of anthems; or, if that is impracticable, they should be read or announced by the minister.

Enunciation must be continually practiced by the choir, consonant sounds receiving special attention. But, if the music happens to be involved, it is difficult, even with experienced singers, to "get the words over"—hence the advisability of printing them.

Long custom prescribes an opening and a closing organ selection and sometimes an "offertory" number. The first should be of a contemplative character, suggesting religious meditation, in keeping with the subject of the approaching service; and the offertory (if any) should be of the same style.

Organ Postludes

The Postlude is generally used by organists to exhibit all the power of the organ and the digital dexterity of the performer. This should not be, even if the piece is not listened to, and the congregation is departing as rapidly as possible. There are always a few to whom the music will make a special appeal; and the true church organist will "play for them" and not for his own glory. A misfitted postlude can mar the effect of an otherwise impressive service.

Solo singing must be recognized as an important branch of the church's music. The appealing effect of a solo voice upon a congregation can be utilized with fine effect. A good church soloist needs much the same qualifications as the organist. Forgetfulness of self is the prime factor in all kinds of church work.

To properly conduct the musical service requires a musical equipment on the part of the organist which must be three-fold: technical, moral, and personal. The lack of any one of the three is a serious handicap.

A good fundamental organ technic and musical knowledge is always in use by the organist. He must play with ease such music as is required and have sufficient insight into its construction to be able to make the music express all there is in it—the better his musical education, the more respect will he obtain from his choir and the people. Real musicianship is vital to real success.

A church musician must have a spirit of reverence and a feeling of moral responsibility for the work under his charge; and an interest in the activities of the church, particularly in small towns, will be of great assistance in his own branch.

Personal good-fellowship will do much to build up a choir and keep it together after organization.

Degrees or Ducats

material way. He wrote humorously to a friend: "I have decided in favor of becoming a Knight of the Golden Bath and am now taking Parr's longevity pills."

Practical Working Out of Church Service

Hints to the Young Organist

THE young organist will naturally ask "How can I, with my facilities, approach an ideal requiring so many qualifications?"

Answering this question, it must be assumed that the organist has had sufficient training to be able to "play the service." We meet occasionally piano players who essay the organ on Sunday without any other qualification than digital dexterity. Choral effect is an unknown quantity, a voice production a mystery; but "bluff" and "bravura" buncos some of the people who, unfortunately, do not know any better. A good "organ technic" should be acquired before attempting any serious playing. With a fair piano technic as a foundation, a year's study under the direction of a good teacher, or intelligent practice (without a teacher, if necessary), with the aid of such articles as appear in the *ETUDE* and other journals, will enable every organist to do acceptable church work if the requirements are only moderate.

Let us imagine a young organist, with a fair technic, going into a new parish as an organizing or reorganizing the music along really "church" lines.

Organizing the Choir

His first step is the organization of the choir; and doubtless his difficulty will be to find men's voices in sufficient quantity to balance the women's voices. If found impossible, the choir can be very acceptably made up of women. There is a large quantity of music published in two or three parts which can be used, if tenors and basses are lacking.

After selecting the voices with as much care as possible, the regular rehearsals will begin. To keep the interest of the choir members the organist and director must by his own enthusiasm and ability establish a choir spirit. Here is where his personal qualifications will show. The more he can inspire others to work, the better will be his success. A sufficient supply of new music should always be on hand to keep the singers interested; and unless this can be had, continued interest will surely fade. It is a necessary experience which the church must be prepared to meet not extravagantly, but with sufficient liberality to meet conditions. If the director is keen for his work, and is well prepared for it, rehearsals need not be over an hour and a half in duration. After the choir gets tired, time is almost wasted. A short recess (if for any reason a rehearsal has to be prolonged) can be made the occasion of a little relaxation. The writer had at one time in his choir a man who could recite a serious or a humorous poem with great ability; and during the recess in an occasional long rehearsal the choir would have a chance to laugh at some funny story or verses and then would go down to business again with renewed vigor. This man has since taken a solo position and is greatly missed. New music of interesting character should be always on hand and occasionally the director himself can raise a smile and keep everybody happy while working hard. All favorable comments on the singing of the choir should be communicated to them at rehearsals, and if well merited, the organist must very properly add his commendation. If his judgment does not agree with the opinion of the outside critic, he can tell the choir so at the same time, and exhort them to do better, so that the friendly commendation will be deserved the next time. Teach a choir to criticize themselves!

Generally speaking, young people like to sing; and, outside of the critics, choir membership is eagerly sought. If the

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ganist can keep a cordial spirit of friendship and at the same time a little personal reserve in his dealings with the choir members, he will have little difficulty in keeping up his choir membership, always provided he can hold their musical respect by a knowledge of his work.

Tact in dealing with the minister, whether or not he is musical, is a necessity. Disagreements have only one result—the dismissal of the organist sooner or later. He must remember that the minister is the superior officer; and, if his musical judgment is warped, it is the organist's business to gently and tactfully lead him into clearer vision.

The Gospel Hymn Clash

Probably there is no single subject on which educated organists and unmusical ministers are more likely to clash than on the so-called "Gospel Hymn." Ministers seem to think that there is an inherent power for good in them; while an organist knows that a good tune and a better hymn will produce equally good religious effects. Nevertheless, if a minister cannot see the matter in that way, the organist must give way and leave the question to be settled

Flippant Music in Church

WRITING in *The Lutheran*, Rev. J. F. Ohl, himself a skilled musician, has some very pertinent things to say regarding the choice of music for the Lord's service. Giving, as he does, two sides of the organist's position, his words are most convincing. Surely, the writer is justified in his opinion that no spirit of devotion ever will be inspired by melodies associated, in the minds of the congregation, with sensuous operatic scenes, and yet his outlook is broad enough not to condemn any good music of a master, written in an uplifting mood, even though it may not have been given a churchly title. In fact, many of such are much more highly devotional in spirit than some of our so-called ecclesiastical music.

Discussing the position and responsibilities of the organist, Rev. Ohl says: "His position is next in importance to that of the minister. He can do a great deal to further devotion and a vast deal to hinder it. The latter he is almost sure to do if he is not a Christian. How can one, who does not himself know the saving, life-giving power of the Gospel, enter into the spirit of that worship which only God's word and grace can beget? How can he have a holy reverence for the place which to him is not really 'the house of prayer'? How can he feel what befits the holy place and its holy services, and what not? Such a person has no business on an organist's bench, nor should any Christian congregation that wants a godly man in its pulpit ever give the next most important place to one who is not.

"The organist, moreover, should be musically intelligent. He should not have only the technical ability to handle his organ well, but he should also be fairly conversant with the history of music, especially of church music, and should know the

at some future time in another manner. A minister may be led into using good music, but driving him is practically impossible.

The various types of personality, in ministers and singers, against which an organist will run in the discharge of his duties, make the work varied, interesting, and psychologically instructive.

To sum up my advice to a young organist, I would say:

First, prepare yourself musically to play the organ and conduct a choir.

Second, know the music you are to use thoroughly, so that mistakes can be quickly detected and corrected and more time given to interpretation and expression.

Third, keep your choir busy at rehearsals, *wasting no time*. If long rehearsals are necessary, don't tire the singers. Keep them interested and happy.

Fourth, in all personal contacts cultivate tact; and remember, particularly in the case of the minister, that no two people have the same opinions on one subject.

Fifth, respect yourself and your profession and act accordingly and thereby win the respect and confidence of others.

phases through which it has passed, the influences it has encountered. He should have a large acquaintance with the music of the different periods and schools. He should be as familiar with the ancient plain song as with the modern chant; with the purely vocal works of the old Church composers as with those of modern writers; with the stately and vigorous choral melodies of the German Protestant Church as with the best tunes from other sources; with the substantial organ compositions of Bach and his school as with the productions of recent times. It is only such knowledge that enables the really sincere organist to select compositions that will not conflict with the character and spirit of the Church's service as an act of worship.

Don't Blame the Organist

"Nevertheless, the blame must not always rest on the organist. Some years ago I said to one of Philadelphia's leading organists: 'If I were pastor of a church and you were my organist and played what I hear in some churches, either you would leave or I would.' He answered: 'I know what belongs in the church, and what not; but suppose the congregation demands the kind of music you oppose, and your living depends on holding your position, what would you do?' I could not reply. Here was a man of fine ability and superior intelligence, who was obliged, against his will, to profane the house of God to please a less-reverent congregation. I am not sure but some organists of Lutheran churches have had the same experience.

"What does your organist play?" is therefore not only a question to be considered by the one who presides at the organ, but it is equally pertinent to the congregation. Let both remember the psalmist's words, 'Holiness becometh thine house, O Lord!'"

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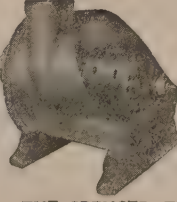
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Care of the Player-Piano and the Phonograph

By Horace Johnson

THERE is as much difference between a piano and a player-piano as between a bicycle and a motorcycle. Though a piano and a player-piano are fundamentally the same type of instrument, just as a motorcycle and a bicycle are alike, the player-piano has many added features in its complicated interior, and therefore needs more care.

The motors of player-pianos are placed in the upper right-hand corner of the piano-case. They are usually made of wood and rubberized material, and have very few metal parts. Accordingly, they are not very strong, and it is therefore essential that they be treated with great care and consideration to have them operate correctly.

Oil must not be put upon any part of the motor that is not metal, and for lubricating the metal chains and sprockets it must be used very sparingly. Two drops of oil once every six months will be all that is necessary. Indeed, two drops of oil is a sufficiency; for, if three drops are used, the one little extra drop may cause considerable damage, and a sadly depleted pocketbook in case it decides to fly against a string or tuning-pin.

Loss of Tempo

The most common trouble a player-piano suffers is loss of the correct speed or tempo at which the rolls are supposed to operate. This is caused by damp weather in almost all cases. The slides of the motor are made of wood, and a prolonged spell of very humid weather often causes them to swell so that they move with effort, thus affecting the speed of the motor. It is an easy matter to loosen slightly the screws which fasten the motor-arm to the idler and thus give the necessary freedom of motion. However, do not attempt this remedy until you have had your piano-tuner show you where these screws are placed and how much to loosen them. Only when the motor drags should the motor-slides be tampered with, for your motor operates at maximum capacity of speed and you can gain neither strength nor force of tone by conducting experiments.

Perhaps you have noticed tiny holes in the folds of the material which covers the wind-bellows of your motor, and suspect there is loss of pressure because of them. Unless such holes have assumed sizable proportions, the motor will continue to perform its duty in spite of them; but if you feel convinced that in them lies the root of all difficulty, call your tuner for examination. Certainly refrain from patching the holes with adhesive tape, tire patches or other material of heavy texture, for it will only result in further reducing the speed of the motor.

Fuzz off the rolls, which is sucked into the tubes, in time collects so thickly that it prevents the air from passing through and weakens the action of the keys. The first-aid instrument is the hand-pump, which most piano dealers sell for this particular purpose. The best kind operates with a double action and is made of aluminum. A vacuum cleaner may be used, but care must be taken that the force of suction does not affect any other part of your instrument than the holes of the tracker-bar over which the roll passes. A bicycle-pump can also be used in an emergency, provided the nozzle is changed so that the pump sucks out instead of blowing in the holes.

Some makers of player-pianos have metal tabs placed at either end of the tracker-bar which follow the edges of the roll as it unwinds. Let me warn you to be particularly careful not to move these guides from their proper alignment. Their displacement will cause the rolls to tear and wrinkle, and the piano to play discords.

Children should be told not to touch tabs; servants must use care in dusting them, so as not to disturb their position.

The tracker-bar is made usually of polished brass and tarnishes easily. It has been found that a liquid metal polish best for the removal of this sediment powder polish works into the holes of the tracker and interferes with the mechanism. In operating player-pianos all movements should be firm and deliberate, never hurried and sudden. As in driving an automobile, you are taught never to shift with a quick jerk, so you should shift your rewind lever suddenly. It is deliberately and firmly so that the on the sprocket-wheels mesh smoothly.

So also the foot-pedals are best pushed by firm, even strokes. A sudden upward pressure of the foot is liable to the steel V-shaped spring which supports the bellows, resulting in an inactive piano. By lifting out the base-board panel of the piano this broken spring is located, with a screw-driver, can be removed the broken pieces of the spring are seen. a piano-dealer it is possible for him to match it. The new spring can then be just where the broken one was removed.

Reproducing pianos are similar in construction to player-pianos, except that they are driven by an electric motor and the rolls are electrically governed. The cups of the electric motor behind the base-board panel should be filled periodically. For the rest of its mechanism no special care is needed.

The reduction of power in reproducing instruments is due to all the troubles of a piano experience, with the added wear which the loosening of one of the leather belts of the driving-motor brings. The belts can be tightened with little difficulty, though it is preferable to have a piano tuner or an electrician fix them. In fact, your piano seems ill and you diagnose trouble as electrical, it is better to call an electrician, for time may be saved in making a cross-circuit which the tuner will not observe.

Lack of Current

Many of the mysterious performances of reproducing pianos render the effect of increasing the burden on the feed-line in your neighborhood by playing the piano when all the lights in your house are being used, or when the neighbors are playing Broadway. If your trouble is due to lack of current, it would be well for you to apply to your power company for a service.

The above hints, with the brief advice which follows, is all the necessary addition for the care of the piano and the player-piano:

1. Put your instrument in the hands of a competent tuner and leave it to him.

2. Keep it away from excessive heat, excessive cold; from excessive dryness, excessive dampness.

3. Do not meddle with what you do not understand.

The care of the phonograph differs from every particular from the attention required for efficient service of a player-piano. With every phonograph there comes a book of instruction on how to oil the motor. If you have no pamphlet, get one from your phonograph dealer before you attempt to overhaul the machine. This book will tell you how to unscrew the winding-crank, remove the turn-table, move the tone-arm out of the way, and unscrew the motor-board. I am sure, however, not to take out the screws which hold the motor suspended to the motor-board. I cannot caution you seriously to do all this correctly according to the instructions.

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to the diagram plotted for you in the instruction booklet, for even the slightest variation in the method of procedure may cause great damage to your phonograph.

Having accomplished the breathless feat of lifting the motor from the cabinet, wash all parts in kerosene to remove all foreign substance. Then oil the machine thoroughly with machine oil. Do not be afraid of using too much oil for this treatment, for any superfluous fluid will drain off and you can do no damage to the machine, because all parts of it are metal. It is well to do this three times a year.

Never attempt to take your motor apart. It has more parts than a clock and is much harder to put together. Also much serious damage may be done to you and your household furniture if the coiled motor-spring should slip out of its position and escape. I assure you that no batch of home-brew has the latent force that is concealed in the spring of a phonograph. Therefore, once a year I would suggest that you ship your motor to its manufacturer or the dealer from whom you purchased the machine and let him overhaul it thoroughly. Such attention costs about two or three dollars plus the shipping charge.

Almost all phonograph breakdowns are centered in this dangerous mainspring. Many times a defect in the tempering of the steel from which the spring is made results in its breaking. The manufacturer is not to blame for this, for such a defect is discernible only through usage, and it may happen to any machine. Over-winding also is the cause of the breaking of many springs. Treat your phonograph as gently as you care for your watch or the clock in your front hall.

One other common motor trouble is what is known as "knocking," a perceptible jolt or jar which becomes apparent while the phonograph is being played. This is due either to lack of or the hardening of the

graphite in the spring-box, or to the congealing of the grease around the bearings and sprockets because the motor is cold. Just as an automobile motor freezes in cold weather, so also the phonograph motor is affected by low temperature. It is often necessary to allow the machine to run freely for several minutes until the motor has warmed up and the congealed grease has expanded before records can be played.

The reproducer into which the needles are fitted must always be handled with care. It is very sensitive and the mica shield cracks easily. If such an accident happens, the reproducer can be removed from the tone-arm and, in case your dealer is not at hand, taken to a watchmaker who may be able to fix it. This part of your phonograph can always be replaced at a slight expense, varying with the quality of reproducer desired.

Needles should be changed after they have played two records. It has been found that repeated usage of the same needle wears channels which impair the tone of the record. Be watchful that the used points are thrown away. If left loose upon the motor-board they often crawl under the turn-table, and their vibrations, when the machine is in motion, cause the records played to give forth mysterious blasts which are attributed to the reproducer. In changing needles be sure that the new point is fastened securely in the socket of the reproducer. Loose needles are very often responsible for the poor tone of a record.

As a last word, I would suggest that you dust the surface of each and every record of your library with a piece of velvet or Wilton carpet once a month. This can be done best by placing the records on the turn-table of the phonograph, starting the machine, and holding the duster on the surface of the record. Such attention will greatly lengthen the life of your discs.

A Music Bath

By Izane Peck

GLADYS was tempted to become angry. The unwashed dishes were yet on the table. And now the girls were quarreling over who should wash them.

Then Gladys recalled that music can soothe and rest. "Come, girls," she invited, "I'll do the dishes later."

In the parlor she played for the family. First she chose a brilliant number to attract attention; then she played MacDowell's *To a Wild Rose*, and Ferber's *In The Mountains* to soothe her sisters' ruf-

fled feelings. She ended with Liebling's *Spring Song*. The sprightly, dainty number invigorated them all.

Half an hour later the three girls returned to the kitchen to wash the dishes.

"I feel like I have taken a music bath," Minnie confided. "Your playing was a treat."

"You make me feel as David must have felt when he dispelled Saul's troubles with his harp and voice," Gladys answered.

Letters from Enthusiastic Patrons

I have found much good material in your two new publications, *Organist's Offering* and *Wedding and Funeral Music*.
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WILLIAM C. THOMSON,
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Please send me more copies of *Mastering the Scales and Arpeggios*, by J. F. Cooke. I find it a great spur to ambitious pupils in their scale practice. Only this week one of my pupils amazed me by taking some of her scales at 168 (1344 notes a minute) in thirty-second notes, because she found that time recommended in the book. Of course, I had to caution her not to blur her playing by excessive practice at such extreme speed.
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TAKING into consideration all the violins in the world, it is doubtful if there is more than one in a hundred which is in absolutely perfect playing condition, and in such a state of repair as to give forth the best tone of which it is capable. The cheaper grades of violins sent out from factories often have many defects, and their owners either do not know that these defects exist or do not care to spend the money to have them corrected. As long as they will "make a noise" their possessors let it go at that.

The violin is a very fragile instrument, and, even if it leaves the hands of the maker in perfect condition, it is in many cases not long until it gets out of condition, through wear, parts becoming unglued, or through accident. Very frequently, the owner of the violin tries to make the necessary repairs himself, or entrusts the instrument to some one who does not know how to make them, and this with melancholy results. This is very poor economy, if one expects the violin to give forth the best of which it is capable. Let us see what is necessary for the violin to be in the best possible playing condition.

The body of the violin must be literally as "tight as a drum." By that I mean that none of its parts must be loose or unglued. There must be no open cracks. Cracks do not hurt the tone of a violin if they are glued by a repairer who understands his business. If open, they detract from its sonority. Sometimes a crack has to be repaired by placing cleats across the crack, inside the instrument.

It is very rarely that we find a crack or injury which cannot be remedied by a skillful repairer. Sometimes they are so bad that new pieces have to be inserted in the belly or back, or a new rib may be put in when cracked.

If much dirt has accumulated inside, it can be cleaned by taking the top or back off the violin, and dusting out the inside, or a quantity of grain can be poured through the sound holes and shaken around inside the violin. The grain is then shaken out through the sound holes, by holding the violin upside down, bringing the dust out with it. This avoids the necessity of taking the top or back off the violin.

The neck should be of the proper length. Many violins, especially old ones, have necks that are too short. If such a violin is worth the expense, a new neck can be inserted. In such cases the original head is grafted back on the new neck. One of the greatest defects in the average violin is that the neck is often put on at an incorrect angle, so that the end of the fingerboard is either too close to the belly, or too high above it. In the first case a bridge which is too low would have to be used, and in the second case a bridge which is too high. The neck must be set at such an angle that a bridge of the proper height can be used, so that the strings will lie at the correct distance above the fingerboard. A skillful repairer can change the angle of the neck so that the fingerboard will lie at the correct distance above the belly. The neck must not be too clumsy or thick, especially for players with small hands.

The Bass Bar must be correctly placed, and of exactly the correct size and shape, adapted to the model of the violin in which it is placed. Many a violin can be wonderfully improved by inserting a different bass bar. It requires a repairer of great skill and experience to decide this matter and make the necessary change.

The Sound Post has much to do with the tone of a violin. It is so important that the French call it: "L'ame du Violon" (soul of the violin.) It is a small cyl-

The Violinist's Etude

Edited by ROBERT BRAINE

A Violinist's Magazine Complete in Itself

Getting the Best Out of a Violin

indrical piece of pine wood, placed back of the right foot of the bridge, to conduct the vibration of the belly to the back. The grain of the sound post must run at right angles to the grain of the belly. The top and bottom of the post must be cut so as to exactly fit the arch of back and belly. Size, location and fit of the sound-post have much to do with the tone, consequently much experimenting must be done to get the best results. Here again, the services of a master repairer can work wonders. It is almost incredible what a change can be made in the tone of a violin having a badly constructed and wrongly located sound post, by changing to a properly constructed, well-located one.

The Bridge is of the greatest possible importance in getting the best results from a violin. A bridge of first rate quality should be used, different violins requiring wood of somewhat varying hardness. The feet of the bridge must fit the arch of the belly perfectly, quite a neat bit of workmanship to accomplish by any but a skillful repairer. The bridge must be cut with exactly the correct arching at the top, and with the notches for the strings at exactly the correct distances apart. It must be of such a height that each string shall lie at the proper distance from the fingerboard. The bridge is lower of course, on the E string side, as the E string should lie closer to the fingerboard, and the G string higher, on account of its smaller tension.

Care in Adjusting the Bridge

Many experienced violin students try to adjust their own violin bridges. They seem to think that one can buy a bridge like he would a lamp chimney, and stick it on. Bridges are not of standard size and neither are violins, so a great deal of skillful fitting is required to put on a bridge so that it will give good results.

The Nut is a seemingly insignificant bit of wood over which the strings pass into the string box. However, much trouble can come from a wrongly constructed one. If the nut is too low, the pressure of the bow on the strings causes them to grate against the fingerboard while vibrating, setting up a false, discordant sound. If too high, the fingers (especially the first finger in playing notes a semi-tone from the nut) have difficulty in pressing the strings to the fingerboard. The nut should be high enough so that a playing card can be passed between string and fingerboard at the nut.

THE Pegs should be of ebony, rosewood or boxwood, preferably of ebony, and above everything they should fit perfectly. Most of the patent pegs on the market are an atomization. If the ordinary style of pegs are fitted properly by a good workman, they do not give the slightest trouble. The only excuse for using patent pegs is in the case of very young children, whose fingers are too tiny to turn the ordinary pegs. The worst form of patent pegs are those constructed with cogs like those used on guitars. Those form such a weight at the end of the violin that the player feels as if a flat-iron were hung to the end of the violin, making playing extremely tiresome.

Fixing the E Tuner

The E Tuner should be tightly adjusted to the tail-piece. In this little device there is a nut which clamps the tuner to the tail-piece. This is very often left loose, instead of being screwed down tight, with the result that it sets up a distressing rattling noise while the violin is being played. I knew a woman who sent a valuable old violin from Seattle, Washington, to New York City to a repairer, to see if he could find the cause of the rattling in her violin. She paid over \$10 express and insurance. The sole cause of the trouble was that the little nut in the tuner was loose.

The Fingerboard has much to do with good tones. It should be of genuine ebony (not stained hard wood often sold for ebony) correctly beveled and leveled. In a certain length of time (governed very largely by the pressure exerted by the left hand fingers) the strings wear little grooves in the fingerboard. When these grooves become deep and the strings are pressed into them, a false, twanging tone results, which makes good playing impossible. The remedy is to have the fingerboard scraped until it is again smooth and level and the grooves are eliminated. This can be done if the fingerboard is thick enough; but, if it is thin, a new fingerboard has to be put on.

The above enumerates the principal defects which militate against a violin sounding at its best. It is really astonishing how many players continue to use violins which are all out of condition, when a few dollars' expenditure would result in a wonderful improvement. I have often seen owners sell their violins and buy others at a higher price but not as good as the ones they sold, mainly because the ones last purchased were in good playing condition, and the ones they sold were not.

Care of Strings

UNLIKE many musical instruments, violin, viola, cello and bass must be kept in playing condition by the player himself, and there is no class of instruments which requires so much experience and care to get the best results from them.

The proper care of strings and keeping the violin properly strung is of the greatest importance. Of all the strings manufactured it is probable that fully half are ruined before they are ever put on an instrument. Gut strings dry out and deteriorate rapidly if kept exposed to the air or if left tumbling around in a tin mass in the string compartment at the end of the violin case. Not long ago I examined the string compartment of a young pupil and here is the inventory: 2 long A strings, 1 length D, 1 silver G, which cost the pupil \$1, wound into a small coil and ruined in the operation; 1 new cake rosin, 1 old cake of rosin broken into small pieces, and into rosin dust, which had come smeared over all the rest of the contents; 1 mute, pieces of broken chin rest, string gauge, small broken pieces of strings and bits of wire E strings, and a miscellaneous lot of junk. Everything had been forcibly jammed down into the compartment, and the result was a tangled mass of strings, sticky with rosin, bent, twisted, crumpled so that they were practically worthless and could not possibly give good results when strung on the violin.

A violin string is like a watch spring should never be bent or twisted. A piece of iron wire can be broken by continuing bending at the same point. While this cannot be done in the case of a violin string the latter is more likely to break at a point where it has been bent double, and the bending injures its tone to a certain extent. So important is it that the string must not be bent or twisted that the manufacturers of very high grade strings often send them out in straight lengths (coiled). High grade silver G strings are invariably sent out in this manner, in a tight cylindrical pasteboard boxes, with metal screw top. The violinist should purchase one of these boxes to keep an extra supply of G strings and others which come in straight lengths.

Gut strings which come coiled can be kept in a glass jar with a ground glass stopper, or in a tin box with tightly fitting lid. Small circular boxes of aluminum, with screw top, made flat, so that they will fit into the string compartment in the case, can be obtained from the music dealer. Some violin cases are provided with a strip of satin ribbon fastened along the inside of the case, to hold a G string so that it will not have to be coiled. The only objection to this is that the string being exposed to the air is liable to dry out. As silver strings are not liable to break, and as they are expensive, it is a good idea to keep an extra supply of silver Gs in the long tight box at home, and keep a cheap string in circular string box in the violin case for emergencies.

The string compartment in the violin case should be kept free from rosin and from all kinds of rubbish. Nothing more disagreeable than to get the strings smeared with rosin dust which sticks to the fingers when playing and makes it impossible to do proper fingering.

It is not necessary for the violinist to keep a large supply of strings on hand, one or two strings of each kind is sufficient, but he should take great care to have that he is not left entirely without them. Some violin scholars are singularly imprudent in this respect, and some of them even go to a concert without a single extra string on hand.

It is best to buy the very best quality strings, since they cost only a trifle more than the poorer grades and give such vastly superior tone.

Mr. Albert Spalding, the notably successful American Violin Virtuoso, has been interviewed by Mr. Otto Meyer (assistant to Sevcik and a pupil of Ysaye) on Practical Violin Playing. This interview is one of several violin interviews scheduled for future issues.



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Making Laggard Fingers Limber

By George Gilbert

THE teacher of the violin often has pupils who are persevering, but who seem to have fingers that lag, especially on routine practice pieces, yet who seem to crave for something outside the usual in the way of tunes. And quite often, too, bright pupils need something that will shake them up and jar them out of a rut. Or a bit of novelty may be desirable for a recital. Permit me to suggest that one of the olden Scotch strathspeys is just what will fit the situation.

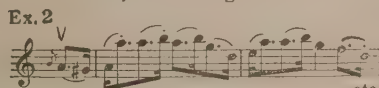
The best of the strathspeys are ancient and honorable. They are severe in structure and a wild, stimulating melody swirls out from under the bow of the one who plays one with spirit. And who could play them without spirit, for they have that tangful zest that compels action and earnest application.

Let us take one, a very ancient, very beautiful one, "Bonnie Lassie," and consider some of its elements. The opening measures are:



It tells of men marshaling in the glens, of bagpipes skirling, claymores flashing. It hurries, hurries, hurries, the laggard bow and fingers. It has a rhythm all but savage in its insistence. The sixteenth notes must be short, sharp, clearly set-off from the dotted eighths.

The second, contrasting section is:



Note how now the sixteenth notes precede the dotted eighths in certain measures

—a characteristic strathspey form. Old Scotch pipers and fiddlers will allude to these sixteenth notes as "driven notes," referring to the snap and clearness with which each must be set off from the following note. And the grace-notes, too, must be clear, not slurred; the triplets, not blurred.

Aside from the drill in fingering, these strathspeys measures are most excellent for the bow-arm. Once "Bonnie Lassie" is mastered in its original key of A minor, practice it in other keys and with the upper or lower half of the bow, alone; in the middle of the bow alone. Learn to play it in the second position for which it is a most splendid exercise; and though not so well adapted to it, try it in the third, too.

Other fine strathspeys are Lord Elgin's *The Lassie With the Yellow Coatee*, *Duchess of Athol's*, *Look Before You, Strathearn*, *Loch-Na-Ga*, *Rob's Wife*, *Lord John Campbell's*, *Lady Mary Ramsay's*, *Car-michael's* and *Up and Waur 'Em a While, Wullie!*

The rhythm of the strathspey is compelling, unique. Once mastered, the pupil has acquired a rhythm that will occur in many other kinds of music later, but never with the same charm as it is possessed of when heard in all its ancient simplicity in one of the tunes of the days when Scotland's sons followed their chiefs to battle or danced in the green nooks of the high hills when the toil of a day of labor was well done.

Good popular editions of dance tunes should contain some or all of the strathspeys here mentioned. I believe they could be had of any standard music house or a search in the albums of old time friends may reveal them.

The strathspey is not recommended as a steady diet, but as something that will put speed into lazy fingers, force and assurance into the timid bow-arm, when given as a tonic and as a treat for the progressive pupil who deserves a tuneful novelty to pay for long hours of faithful practice.

Off Days

By John P. Labofish

EVERY violinist is subject to a peculiar affliction popularly called "off days," when his instrument seems to be bewitched, his bow slides all over the fingerboard and perhaps even across the bridge, and his fingers refuse to do their work.

Then his best tones are scratches and squeaks, his intonation is fantastic, and he feels tempted to throw his fiddle into the trash can and never to touch another one as long as he lives.

Whenever you take up your violin, and you cannot play as you usually do, the probabilities are that you have a case of brain fag and general nervous and physical fatigue. Even an artist cannot do himself justice unless he is psychically,

mentally and physically disposed to play. If you try to play under such conditions, you will not improve as you should but you will really do yourself harm. What shall be done? Go to the root of the trouble. Pack up your violin, and take a rest until you feel better disposed.

Spend your spare time resting in the open air, either in the parks or in the country. Take some light exercise; get as much sleep as your system will soak up, on a sleeping porch or in a room with all windows open. Do not hurry or worry; pay strict attention to your health.

Indisposition is purely a physical problem and only reflexly a mental one. Treat it as such.

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A choirmaster is reported to have said to his large choir of boys: "Now, boys, put up a fine service; don't forget that the Vice President of the United States is in

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Violin Questions Answered

By Mr. Braine

Matthias Klotz.

H. L.—Matthias Klotz was the founder of the famous Klotz family, and of the famous violin industry of the Mittenwald, in Germany. There were a number of makers of this family, of whom the most noted were Sebastian Klotz and Egidius Klotz. The violins of Michael Klotz, one of which you say you have, rank well. If you have a really good specimen of this maker, the price you mention was not too much.

Jacques Thibaud.

H. L. R.—Jacques Thibaud is generally considered the greatest living French violin virtuoso. I cannot say how much he would charge for instruction. If you intend studying in Paris, you could not do better than to enroll as a student in the Conservatoire in that city. They have eminent teachers of the French school. 2—The violins of Gaspar Lorenzini, Placenzi (Italy), 18th century, are of considerable value, if genuine and good specimens of his work.

For information about the Paris Conservatoire, you can write to the National Conservatory of Music, Paris, France.

Hopf Violins.

A. M.—You will find an article about "Hopf" violins in the August, 1922, number of THE ETUDE. Christian Donat Hopf and David Christian Hopf were the most noted of the family. There is a vast number of factory violins of little value, branded "Hopf" on the back. It is not safe to buy violins on the strength of the labels inside them, since any kind of label can be bought from a dealer in violin supplies and pasted in any kind of a violin. It takes a violin expert to judge whether a violin is really what the label says it is.

Pieces in Slow Tempo.

L. E. D.—For five violin pieces in slow tempo, of a sympathetic or serious mood, you might get Beethoven's *Minuet in G*; *Meditation from Thais*, by Massenet; *Trauermerci*, by Schumann; *Adoration*, by Borowski; *Orientele*, by Cui. Five violin pieces in more rapid tempo and bright, cheerful mood: *Kutawiah*, by Wieniawski; *Hungarian Dance*, by Haesche; *La Gitana*, by Moffatt; *Ma-zurka*, by Mlynarski; *L'Abelle* (The Bee), by Schubert; *Obertasse*, by Wieniawski. Five violin pieces which would be effective for solo numbers in high-class hotel work: *Souvenir*, by Druja; *Scene de Ballet*, by De Beriot; *Zigeunerweisen*, by Sarasate; *Hejre Kati*, by Hubay; *The Swan*, by Saint-Saëns. The *Zigeunerweisen* and *Hejre Kati* are rather difficult.

The "Strad" Label.

A. M. C.—There are millions of violins in existence containing Stradivarius labels, exactly like that in your violin. These are imitations, good, bad and indifferent. Of course, it is not absolutely impossible that your violin might be genuine, but the odds are millions to one against it being so. 2—If genuine the violin would be worth from \$5,000 to \$15,000, according to its state of preservation, period when it was made, beauty, tone quality, etc. 3—An expert could tell you whether the violin is genuine or not.

Auer's Prices.

Sr. M. M.—Prof. Leopold Auer conducted a master class in violin playing at the Chicago Musical College this summer for five weeks. The price in this class was \$60 per lesson. He charged \$100 for an audition, that is, for hearing a violin student play, passing on his talent and giving advice as to his future. One free violin scholarship was awarded.

Where "Strads" Were Made.

H. F. T.—How can your violin be a genuine Stradivarius, when it says on the label, "Made in Germany?" Stradivarius made all his violins at his workshop in Cremona, Italy. Violins branded, "Made in Germany," are factory fiddles, no matter what the rest of the label says.

Easy Violin Pieces.

H. J.—Three comparatively easy effective violin pieces with passages in hand pizzicato, are: *Souvenir de Wien* by Haesche; *Boy Paganini*, by Moillenh; *Fifth Air Varié*, by Dancila.

When to Study Vibrato.

L. C. G.—If, as you say, you can play in the first, third and fifth positions, are sufficiently advanced to take up the use of the vibrato. 2—I could not advise about taking up violin playing as a position without hearing you play. Your teacher, who knows you thoroughly, be better able to advise. Or you might some prominent musical authority nearest large city, examine you.

Beginning at Seven.

G. M. VanB.—Seven years is not too early for the little girl to begin lessons. Many commence at five or six, should consider six or seven the ideal age, a child to start violin lessons. 2—The must be made on a small violin, so that the child can stretch the intervals with comparative ease. The choice of the size must left to the teacher. It is also of the importance that a small bow be one corresponding to the length of the arm; otherwise fatal defects in the bow will be acquired by the little pupil.

Repairing Position.

J. H.—If you are a successful maker and repairer, you could, no doubt, a position with some firm which has a specialty of violin making and repair. You will find the names and address several such firms in the advertising column of THE ETUDE. Or you might put an advertisement in THE ETUDE.

Violin Tests.

D. L.—A test of old and new violins place in Paris in 1909, as far as I can remember, but I cannot recall the exact result. I am under the impression that the violins in that test had a little the best. Several such tests have taken place in since that time. The result of the test will soon be published in THE ETUDE.

Violin Master-Makers.

H. R.—Concert violinists who can usually choose Stradivarius or Guarneri violins for their public playing. However, owing to the great cost of these violins, many have to be contented with violins by less famous makers. Stradivarius usually conceded the palm of having the greatest of all violin makers, with a serious close second. Some violinists consider Guarnerius the greatest, but they in the minority. 2—The color of most mona violins is red, brown, orange or yellow in varying shades and combinations. In instance, we have dark brown, light brown, dark yellow, reddish orange, peach red, yellow, light red, light orange, etc., etc.

Vibrato-Sore Jaw.

V. F.—To correct the habit of using entire forearm in executing the vibrato would advise you to play scales and me in the third or fourth position, resting the wrist against the rib of the violin, and taking care that you do not grip the neck of violin between finger and thumb. The moves from the wrist but the forearm is stationary. 2—The sore spot on your jaw probably caused by not holding your violin still when you are playing. If you press violin too tightly against the neck and move the violin from side to side when you are playing, it is very likely to cause sore spot, or in time, a lump on the neck. 3—Rubbing a little grain alcohol on the hands before playing is probably the remedy for sweating fingers. The breaking out of profuse perspiration on the hands, playing comes, very often, from nervousness. 4—The two works you mentioned could be used in connection. You may also try Wohlfahrts *Basist Etude Method for Beginners*, Op. 38, and I and II, *Kayser Studies*, Op. 20.

How to Practice the Long Scales

By John P. Labofish

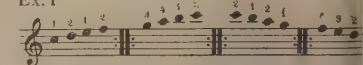
PERHAPS more violin students and amateurs would take interest in the long scales if they knew how to practice them, and it is hoped that at least one reader will draw a helpful hint from this little article.

Perhaps I am not the only student who used to get up to the sixth or seventh position, and then stumble and begin the whole scale again. No wonder I hated the sight of a scale. It took several times as long as was really necessary to learn a few scales; and in the end they were not played decently.

Now, it is a matter of common knowledge that the shifts are what make the scales difficult. Were it not for that, they would not be worth much. Then let us concentrate more on the shifts. Let us study, as an illustration, the second and third octaves of the scale of C, the first

offering no particular difficulty. Practice each measure until you can execute it perfectly; then play the octave as a whole. Practice with every variety of fingering you can imagine.

Ex. 1



Then take it in the next higher octave.

Ex. 2



After learning each octave separately run all three together, and see if it is much easier than before. Take up all scales in the same way, and they will be less trying and more beneficial.

Musical Novels

By Ina Brevort Roberts

Who can measure the delight with which a fortunate individual who is a lover both of books and of music sits down to read a musical novel? Such a book has a double

appeal. Its musical appeal is strong; and it is as literature since the love of music is the love of books so complement each other that few musical novels are either badly written or dull, while a number have an intangible beauty we describe as the literary quality.

After reading the important musical novels, one is struck by a rather startling fact. Each brings out some aspect, some musical truth and these are of equal importance but widely differing. If the entire lot of first rank musical novels had been planned beforehand by some one in our mind, as the author of a novel tries to plan his work, the thing could not have been better arranged.

To choose the musical novel which shall be the first is not easy. On some counts *Charles Auchester* by Romain Rolland may claim precedence and yet *Jean Christophe* is primarily a story of love and only secondarily a musical novel. We shall allow *Charles Auchester* to head the list.

Certainly this story is best for the musical lover to begin with, provided he be able to read it. From beginning to end the story is permeated with the spirit of music. The dominant message is that music is part of the truth, one of the primal elements of which the immortal is composed; that music is indeed, part of God.

As literature, "Charles Auchester" is great because of its truth and the simplicity of its style. The narrative is autobiographical, Charles Auchester being a first violinist who never forsakes his role of narrator to stand in the limelight. The real hero is Felix Mendelssohn, who is seen as composer, as conductor and as man. The heroine is a singer. Of this book, Mr. Disraeli said: "No greater book will ever be written upon music and it will one day be recognized as the imaginative classic of the divine art."

The length of "Jean Christophe," which in nine books or three large volumes, undoubtedly leads many people not to decide that they will omit reading it, but rather that they will defer doing so until a seldom-arriving day when they will have more leisure. However, it is probable that few people ever begin who do not wish it; Romain Rolland's style takes care of that.

The best of the book, musically, is that portion where Jean goes to visit the two men who love his *lieder* and the depiction of how their delicate and complete appreciation serves as balm to his wounded lonely spirit.

Next on our list may be placed a book fresh from the press. As a story of Bohemian life in semi-conventional, semi-Bohemian, semi-artistic circles, there is nothing remarkable about "At Fame's Gateway," by Jennie Irene Mix. The story, on alone, is such as any girl's first book might be, striking a medium between freshness and the commonplace. The literary world is no richer for this book; but when we appraise it musically there is a different story to tell.

Musically, *At Fame's Gateway* is a great book. Its dominant note, the big point the story was written to bring out and toward which its every musical word tends, is something that has not been made the main issue in any other musical novel—the quality of that must belong to the musician who is become great. It is a thing hinted at, writ-

ten round and about and above, by most musical authors; but never has this elusive, intangible thing that makes genius been so deftly captured and pinned to a definition without having the bloom brushed from its wings.

The heroine of *At Fame's Gateway* is a girl sent by her townspeople to New York to study with a great teacher. Josephine Preston, it would seem, has been well equipped by both nature and training to realize her ambition to become a concert pianist. She has technique; she has talent; she has temperament; even the great teacher grants her all these. What, then, does she lack? "The larger understanding." Her master's speeches might with profit be memorized by all aspiring musical students.

Another musical novel, incisive and illuminating, is "The Price She Paid," by David Graham Phillips. Here the author acts the part of a surgeon, stripping the subject of the singer's preparation for a career of everything but truth, discovering the aspirant's shams and self-deceptions, and, after this is done, proceeding along constructive lines. "The Price She Paid" is relentless in its honesty and its perusal at intervals should form a part of the would-be singer's education.

A novel hardly less important and one with a winning charm of style is "The Song of the Lark," by Willa Sibert Cather, which is said to be the life story of one of America's genuinely gifted singers. Thea starts her musical life as a pianist; and the evolutionary struggles of this country girl, after going to Chicago to study with a gifted teacher, will find echo in the experience of many a student striving to arrive at self-understanding along with the gaining of a musical education.

Every inspired book contains passages in which the author seems to rise even above his best. In *The Song of the Lark* these passages are those that deal with Thea's inner life. Eventually she gives up the piano and wins success as a singer. The book's character work is clever. The love story, while not so interesting nor so well written as the musical part, is important because of its effect on the heroine's development.

"The Way of Ambition," by Robert Hichens, is not only a musical novel of the first rank, but it responds to what may be called the acid test in other particulars, in that it possesses much literary distinction and a subtle and alluring grace of style. The story is one of action with a compelling plot. Its musical message is big and universal, for it deals with a composer who is persuaded by an ambitious wife to write an opera when his natural gift is along other lines.

Before reading "Zal," by Rupert Hughes, it is well to eliminate from the mind, temporarily at least, all the writer's other novels. "Zal" was one of Mr. Hughes' earlier books and is in a class by itself. In "Zal" we have another book that may be called great if judged from a musical standpoint.

The book is essentially the story of the pianist's temperament, education and spiritual development. One could not imagine Stanislaw a violinist or conductor nor conceive of his giving up the piano in order to become a singer as did Thea in *The Song of the Lark*, nor of his standing in need of the merciless revelation of himself to himself accorded the heroine of *The Price She Paid*. The pianist's special characteristics, his obstacles, his rewards and punishments—these are the essence of *Zal*.

The list of musical novels is a long one. There is *Florian Mayr*, which must be, partly at least, a true story, since it presents an intimate picture of the daily life of Liszt and puts into the mouth of this genius expressions of opinion on vital matters that no writer would dare fabricate. Most public libraries keep on file lists of musical novels in which are included those considered classics.

The Last Hour of Chopin

Chopin was subject to swooning attacks in which he always recovered with renewed vitality. His sister Louise and the countess Delphine Potocka were at the bedside. The countess waited on him like a faithful servant to the end. Turning to her with the realization of what was shortly to come to him, Chopin bade the countess sing to him. With tears streaming

down her countenance she sang with her lovely voice a canticle to the Virgin.

"How beautiful it is!" whispered Chopin. "My God! how very beautiful!"

Again his mind was clouded and celestial slumbers came to his tired soul as the last notes of the countess floated out upon the winds of the night. Chopin was dead.

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Slowly and tenderly

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Space here does not permit showing portions of numerous other songs that have gained great favor and those seeking vocal material of any character are invited to send for the helpful catalogs and circulars we can supply.

:: :: SACRED SONGS :: ::

*No. 15043 Jesus, the Very Thought of Thee

Price, 50 Cents
Herbert Ralph Ward

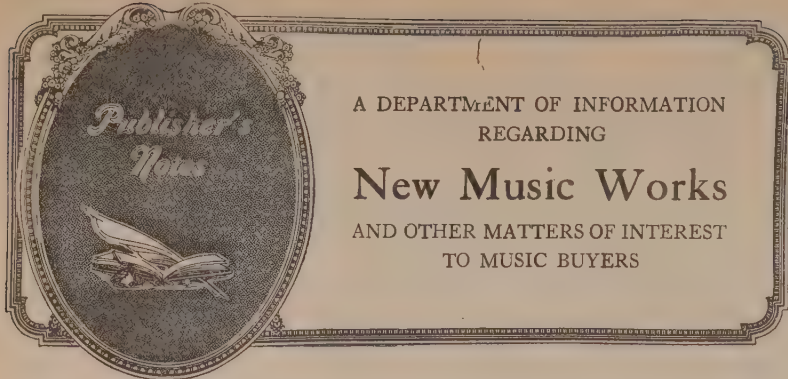
Andante Religioso

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| CAT. No. | TITLE | VOICE | COMPOSER | PRICE |
|----------|---------------------------------|-------|------------|-------|
| 3276 | I Heard the Voice of Jesus Say, | High, | Rathbun | .50 |
| 3740 | I Heard the Voice of Jesus Say, | Low, | Rathbun | .50 |
| 8094 | Close to Thee, | High, | Briggs | .50 |
| 7270 | Close to Thee, | Low, | Briggs | .50 |
| 8981 | He That Dwelleth, | High, | Hosmer | .60 |
| 14803 | He That Dwelleth, | Low, | Hosmer | .60 |
| 5326 | Jesus, Lover of My Soul, | High, | MacDougall | .60 |
| 5304 | Jesus, Lover of My Soul, | Low, | MacDougall | .60 |
| 12639 | Ninety and Nine, | High, | O'Hara | .60 |
| 12640 | Ninety and Nine, | Low, | O'Hara | .60 |
| 17779 | Seek the Lord in Prayer, | Med., | Terry | .40 |
| 17849 | O Divine Redeemer, | High, | Marzo | .50 |
| 17850 | O Divine Redeemer, | Low, | Marzo | .50 |
| 17866 | I Am Trusting Thee, | High, | Hosmer | .40 |
| 17867 | I Am Trusting Thee, | Low, | Hosmer | .40 |

THEODORE PRESSER CO.

PHILADELPHIA, PA.



A DEPARTMENT OF INFORMATION
REGARDING
New Music Works
AND OTHER MATTERS OF INTEREST
TO MUSIC BUYERS

NEW WORKS.

Advance of Publication Offers—

January, 1923

| | Special Offer Price |
|---|---------------------|
| Brahms' Album | .75 |
| Collection of Anthems and Oratorio Choruses | .35 |
| Crimson Eyebrows—Dodge | .35 |
| Easy Spaulding Album | .30 |
| Elementary Etudes, Op. 161—F. T. Liftl | .35 |
| Etudes de Style—Nollet | .35 |
| Exhibition Pieces | .50 |
| First Piano Lessons at Home—Hamilton | .50 |
| Five First Position Pieces for Violin and Piano—A. Hartmann | .30 |
| Forty-four Studies for the Organ—J. Schneider, Op. 48 (See Organist's Etude, Page 57) | .30 |
| Golden Memories—Mrs H. B. Hudson | .25 |
| In the Forest—Grunn | .25 |
| Intermediate Study Pieces | .30 |
| Let's Go Traveling, Operetta, Dodge | .40 |
| Living Christ, The, Cantata—Stults | .35 |
| Mass in Honor of the Holy Spirit—Marzo | .35 |
| Mazas' 30 Special Violin Studies, Op. 38, Book 1 (See Violinist's Etude, Page 61) | .30 |
| Musical Pictures from Childhood—Kopylow | .35 |
| Musical Progress—Finck | .80 |
| Musical Study in Germany—Fay | .90 |
| Newman Album of Classical Dances | .75 |
| Oratorio Songs—4 Vols. (See Singer's Etude, Page 54) each | .50 |
| Peter Pan, Motet—Beach | .30 |
| Pictures from Nature—Mae Aileen Erb | .30 |
| Play and Sport—A. Sartorio | .35 |
| Popular Drawing-Room Pieces | .30 |
| Sacred Song Album—(See Singer's Etude) | .35 |
| Sacred Song Albums—High or Low Voice (See Singer's Etude) each | .35 |
| Secular Mixed Chorus Collection | .35 |
| Seventeen Short Study Pieces—Greenwald | .25 |
| Short Melody Etudes—Bilbro | .25 |
| Sixteen Recital Etudes—Schytte | .30 |
| Song Hour, The, Book 1 | .15 |
| Song Hour, The, Book 2 | .30 |

Easter Music

Easter Sunday falls this year on April first and it is not too soon for Choir Directors to plan for the festival services.

We are adding a new R. M. Stults' Cantata to our fine list of Easter music and we are sure that this new work, which he has named *The Living Christ*, will find many friends among those who have used Mr. Stults' Cantatas in the past. It possesses musical value of a high order, with excellent solos and interesting choruses. About thirty minutes are required for rendition.

Other Easter Cantatas in our catalog are:

Dawn of the Kingdom, by J. Trueman Wolcott.

Victory Divine, by J. Christopher Marks.

Greatest Love, by H. W. Petrie.

Immortality, by R. M. Stults.

From Death Unto Life, by R. M. Stults.

Wondrous Cross, by Irene Berge.

Choir directors are invited to send for sample copies on our "On Sale Plan" and investigate their merits.

Mr. Baines has written two new choir Anthems—*To the Place Came Mary Weeping* and *Glory Be to God*. These are eminently suitable for volunteer choirs. Mr. Stults also gives us a new Anthem, *King All Glorious*.

We have grouped, from our catalog, a number of anthems that are representative and these will be sent for inspection to those interested. We are also prepared to assist soloists in the selection of suitable material and samples of services for Easter celebrations in the Sunday Schools are now ready for distribution. Organists looking for festival solo numbers will find ample material in our catalog. Our "On Sale" privileges are at your service. Write to-day for a selection of any class of music in which you are interested.

Mail Order Music Buying, Conveniences and Economies

Aside from the fact that a multitude of musical people must necessarily send away from home for music simply because no supply house is within easy reach, there are at least an equal number who, regardless of location, find it not only more convenient but also more satisfactory and economical to place their music orders where the service is standardized and unflinching. This is particularly true as regards teachers and the varied needs of their pupils; it is only natural that a very complete stock of music should be the really dependable source of supply. There are but a few such stocks in the country and none is more complete nor more expertly managed than that of Theodore Presser Company. This company has built up an immense mail order business by observing certain definite policies, notably, promptness, courtesy, and moderate prices, joined with liberal treatment as regards sending music subject to return if not used, easy terms of settlement and other advantages all combining in one general result: "Good Service." This service and all that it embraces is always available to Music Buyers everywhere.

Calendars for 1923

A Calendar in every home, office and studio is, of course, a necessity, and in those of Music Lovers it should also be something appropriate. Our Calendars for this year will prove to be an artistic ornament pleasing to the most refined taste. The base is of heavy cardboard, 6½ x 10 inches, in the center of which, outlined by an embossed border, is a splendid portrait of a Master of Music. The color scheme, including the ribbon, is a subdued brown.

Bach, Beethoven, Chopin, Handel, Haydn, Liszt, Mendelssohn, Mozart, Schubert, Schumann, Verdi and Wagner are the subjects offered at the reasonable price of ten cents each, or one dozen for a dollar, postpaid.

The Living Christ Choral Cantata for Easter By R. M. Stults

In this Easter Cantata the writer has used the fact of the Resurrection as his theme. The texts are scriptural, or well-known hymns with new musical settings. There are solos for each voice and the organ interludes have been made particularly pleasing. The music is all joy, all brightness, as fits the Easter thought and the concerted parts are most grateful to the singers. The time required for rendition is about thirty minutes.

Our advance of publication price is 30 cents, postpaid.

Short Melody Etudes By Mathilde Bilbro

We take pleasure in announcing a new set of Etudes by this most popular author of elementary works. These little studies all have some technical points but the melodic features have not been neglected. They range from grade one and a half to grade two. Each etude has an appropriate title which adds additional interest. Teachers will find this set of studies equal to Miss Bilbro's other works and will not run any risk in ordering anything from this gifted writer's pen.

Our special advance price will be but 25 cents, postpaid.

Peter Pan—Cycle of Songs For Three-Part Chorus of Women's Voices By Mrs. H. H. A. Beach

One of America's greatest woman composers here offers her Opus 101, a worthy new work and a great addition to choral literature. Every club director will rejoice over this splendid short cantata or motet, for women's voices with text of singular charm by Jessie Andrews. Peter Pan is caught in all his moods and the musical setting of the poem, while not easy to sing, is very beautiful. Club programs can be made very attractive by the introduction of this work. The entire cantata is to be sung as one number, there being no break between the songs.

The advance of publication cash price is only 30 cents, postpaid.

In the Forest Nine Nature Studies By Homer Grunn

This is a most delightful little set of pieces. They can be used in five different ways: First, they are easy songs to sing and play between the first and second grade of difficulty; second, they can be used as recitations with musical accompaniment; third, they can be used as piano solos; fourth, as studies in rhythm, the pupil playing the rhythm with the right hand and tapping the regular beats with the other; fifth, as a short play in costume with a woodland scene. They are quite descriptive, intensely original and attractive. Mr. Grunn is one of our very best writers in America. He is a concert pianist and his home is in Los Angeles, where he ranks among the best in the musical profession.

The special advance price will be but 25 cents.

Melodious Elementary Studies for the Piano

By F. J. Liftl, Op. 161

Franz Liftl is a modern educational writer who leans toward the classics. These new studies, which are of the second grade and a little beyond, will serve as an excellent preparation for the Sonatinas of Clementi, Kuhlau, and others. While they are not polyphonic in character, they require a little more independence of the hands than is usually found in studies of this style and grade. At the same time they are not in the least dry or uninteresting and they are pleasing in effect throughout. Some of them in fact are very pretty.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

Exhibition Pieces for Piano Solo

All advanced players need to have on hand a certain number of exhibition pieces, such pieces as serve to display not only technical proficiency along certain lines but also brilliancy of interpretation. In our new volume will be found included just such pieces. These pieces will lie in grades seven to ten, inclusive, with a thorough proportion of pieces in each of these grades. It will be found very convenient to have on hand a volume of this nature in which such an unsurpassed assortment of exhibition pieces have been assembled under the one cover.

The special introductory price in advance of publication is 50 cents per copy, postpaid.

Brahms' Album for the Piano

This large and important work is now nearly ready. The preparation and the making of the plates have entailed considerable labor. The engraving is all done now and the final proofs are being read. The work has been very exacting and it has been impossible to hurry it. Our aim has been to make the most carefully prepared and the most correct volume of Brahms on the market. It contains all of the best-known piano pieces of this master and it will prove a valuable addition to any musical library.

The special introductory price in advance of publication is 75 cents per copy, postpaid.

The Song Hour (Formerly named Songs for Assembling and Rural Schools)

The broad scope and general usefulness of this new book has decided us to give it a shorter and happier name, "The Song Hour." It will be just as useful for schools as for rural schools. Book (special advance of publication price, cents) gives the words and melody of songs without accompaniment. Book (special advance of publication price, cents) is identical with Book I except that Pianoforte accompaniments are added. Both books coördinate, number for number. Book I is issued in the more compact form so that school boards may purchase with less expense. We want to impress our patrons with the fact that this is not a hodge-podge collection of "any old material" gotten up merely to sell, but carefully prepared and edited selection of the best possible elementary school songs made under the supervision of famous school experts. *The Song Hour* will surely succeed. Better get acquainted with it through our money-saving advance offer plan.

Pictures from Nature—Characteristic First Grade Pieces for the Pianoforte By Mae Aileen Erb

One cannot have too much material to use in work with very young beginners. Variety is always needed and the material must be of a character to hold the interest of the student. Miss Erb's new book is one of the best of its kind. It is all the first grade, all of the pieces are tuneful and each piece has a bright and illustrative text. This book is suitable as a supplement or to follow any short instruction book and the pieces will prove a delightful use as recreations.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Music Study in Germany By Amy Fay

We announced in our last issue that we were to become the publisher of this very popular work and those who have never read it now have an opportunity of purchasing a copy at a very low rate. It is the most inspiring and uplifting work in all musical literature. We believe there are more copies of this one book scattered than of any other work on musical literature. We urge every one to purchase a copy for their library and for their pupils. The work gives in an enthusiastic manner the methods of Tausig, Kullak, Li and Deppe. The book is already in the press and will be on special offer only very short time. It can be procured for only 90 cents, until published.

Musical Progress By Henry T. Finck

Mr. Finck's gift of writing in such a formative, inspiring and fascinating manner that one is loath to put down one of his books unfinished, was never brought out in more forceful manner than in his coming book, *Musical Progress*. All of his subjects have to do with matters in which the great critic, naturalist and philosopher is personally interested. Each chapter has a practical value to the teacher, music lover and student. The book is well named—*Musical Progress*—as it will mean progress for all who read it in the liberal and enlightened spirit in which it was written. The advance publication price is 80 cents, postpaid.

Popular Drawing-Room Pieces for the Piano

This will be a new volume printed from the special large plates and containing an unusually large number of pieces. None of these pieces will be found in any other volume. They are all in the intermediate grades and all well worth playing. For drawing-room pieces we mean those which are both tuneful and ornate in character such as will give a showy and brilliant effect when well played. These pieces are by the best contemporary writers.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Piano Lessons at Home Anna H. Hamilton

expect to issue these little lessons the present month but our presses are crowded and for the first time in we shall have to call on outside pressers and printers to help us out. The output in the Publishing Department has almost doubled this year and the reason that we have not been to issue this little work by Mrs. Hamilton. A full description of these was given in former issues of THE ETUDE. Mrs. Hamilton is an experienced teacher for children. The work is in two parts, the first being the very simplest for the very youngest beginners, the second is a little writing book for the older children. It was first intended by the author that these studies should be used by mothers or elder sisters but they are now well adapted for teachers' work. The author who have very young pupils will find this work exactly in their line and will take great pleasure in recommending it.

The special advance price is but 50 cents per copy, postpaid.

Spaulding Album for the Piano

The new *Easy Spaulding Album* will be a veritable collection of gems for young players, including such prime pieces as *Climbing Blossoms*, *Vanities*, *Young Trees*, *Flag Day*, *In Slumber*, *A Mountain Pink*, etc. Mr. Spaulding has proved one of the most successful of all writers of teaching pieces for young players and in this new volume he has incorporated the very best specimens of his work along this line. This must not be confused with the *Spaulding Album*, published some time ago. The new book will not go beyond the second grade.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

and Sport

A. Sartorio, Op. 1235

This is a set of new and very bright pieces lying just midway between the first and second grades. These pieces are very well contrasted and contain a variety of technical material. They are beautiful and full of rhythmic go, hence are interesting to practice and not in the least dry or commonplace. Mr. Sartorio is very favorably known as a writer of recreational piano music but his studies are invariably among the best things that can be used.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

Teen Recital Etudes

Ludwig Schytte, Op. 58

Schyte ranks among the best of the modern composers. His studies are equal in class to those of Heller, Jensen and others of the same grade. They are also of about the same grade. Schytte's Op. 58 is comprehensive in its educational qualities, giving opportunities for work in technique, touch, phrasing and interpretation. All of the studies are original in melody and rhythm and the harmonic principles are all toward modern treatment.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Teen Short Study Pieces

for the Piano

A. Greenwald

The second and third grade studies partake of the nature both of studies and recreations. They are sufficiently educational in character to make them practice pieces but at the same time they are tuneful enough to be used as selections or even as little recital pieces. They are well contrasted in melody and tonality and each one introduces a new conventional point in technique. Greenwald has been particularly successful in this line of work.

The special introductory price in advance of publication is 25 cents per copy, postpaid.

Prosperity? Listen to This

EARLY in last November we wanted to "get a line" on the possible musical prosperity of the country for this year. Accordingly we wrote to several of the larger manufacturers of fine pianofortes and found that practically all were so rushed with orders that there was little chance of coming anywhere near meeting the demand. Some reported that they were oversold for many months ahead. Others were running their plants day and night. Here are some quotations:

"So far as we are concerned, the demand is so large that we will not be able to deliver more than 25% of the orders on our books during 1922"

"We are running our factories overtime to supply the demand"

"Our factory is and has been running for months to full capacity. The demand far out-runs the supply."

"Our factories are far over-sold until well past the beginning of the New Year."

"Our entire output for the balance of the year has been contracted for. This notwithstanding the fact that we worked full force throughout the summer months and accumulated a very nice reserve stock."

What more optimistic outlook could there be? And this in the day when Grand pianos cost far more than they did before the war. Many of these instruments will be player-pianos, but most of them will be finger-played. Both mean larger opportunities for the music teacher. Many conservatories now use the player-piano for lessons in different phases of interpretation. In the home it often serves as a model, as well as a spur to the ambitious student.

Our harvests have been glorious, our factories are roaring with industry, our markets are beehives of activity. Opportunity is here for everybody. We trust that everyone who is interested in music will realize that never before in the history of our country have conditions been more propitious for the advancement of the art as well as for their material personal advancement. No wonder so many of us want to help the suffering folk across the sea.

Golden Memories

By Mrs. H. B. Hudson

Mrs. H. B. Hudson is always full of good teaching ideas, especially for very young students. Her device of using capital letters for young beginners instead of the usual notation has met with much favor, and, beginning with the *A B C of Music*, has been carried out through a series of successful books. In the newest volume familiar tunes are used, including some of the old hymns, and these are arranged in the easiest possible manner, using the capital letters. In addition to the capital letters, however, the regular notation will be found right on the same page in each case. This will prove a most interesting little book.

The special introductory price in advance of publication is 25 cents per copy, postpaid.

The Crimson Eyebrows

A Fantastic Romance

of Old China

Musical Comedy in Three Acts

By May Hewes Dodge and

John Wilson Dodge

The catchy music, the snappy dialog and the quaint costumes of Old China make this real comic opera a most satisfying entertainment. The staging is very simply done and the music is very easily learned. The characters are all Oriental and the scene is most picturesque. The comedy throughout the play is most up-to-date and schools and colleges will find the references to mythological subjects very humorous. Amateur Companies can very easily produce this fascinating musical comedy because all the music, the costumes and all the stage settings are well within the reach of such organizations. The Stage Manager's Guide contains sketches of the principal characters in costume together with all directions for dances and action of all numbers.

Our advance of publication cash price is 35 cents, postpaid.

Intermediate Study Pieces for the Piano

This is one of our new collections made up from the special large plates. By a study piece, one does not necessarily mean an exercise or anything of the sort but merely a piece in which some special technical figures may be introduced which render it more profitable for study purposes. Many of such pieces are exceedingly attractive in character, particularly those of the intermediate grades. These are usually in characteristic vein and bear appropriate titles. It is just such pieces as these that will be found in goodly numbers in the new volume.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Secular Mixed Chorus Collection

A volume of choice choruses selected by a number of expert authorities. There is not a number in the book that is dull or uninteresting and the variety among the selections makes it a volume which may be used for many occasions. This gives the chorus librarian one book to handle instead of many loose sheets. The value of this is evident and the collection will fill a great need among music club and chorus leaders or even choirmasters who also have occasion to rehearse secular works.

The advance of publication cash price is 35 cents.

Etudes De Style

By E. Nollet

This work is on the press at the present time and it will be published about the time this issue reaches you. We are very favorable to this set of studies as they contain features that are not always found in studies of this kind. First of all they contain musical interest, they also have particular significance, while the technical is by no means forgotten. They can be taken up after the pupil has finished Heller's Studies, Czerny's Velocity

and could very well take the place of Czerny Opus 740. The composer stands among the leading French composers of the present day. For an interesting, advanced set of studies it would be hard to find the equal of these by Nollet.

Our special advance price is but 35 cents, postpaid.

Newman Album of Classical Dances

We are hoping to have this volume ready right after New Year as the work is well under way. In order to illustrate the reading matter more fully, it has been necessary to prepare various drawings and diagrams. The original diagram by Mr. Newman, illustrative of his original system of locating the various foot positions by means of a circle and the points of the compass, is, in our judgment, alone worth the price of the book. Apart from the value of the separate numbers in connection with the various dances to which the music is adapted, the musical numbers in the book, all of which are complete and by the best classical, modern and contemporary writers, are most interesting to play.

The special introductory price in advance of publication is 75 cents per copy, postpaid.

Five First Position Pieces for Violin and Piano

By Arthur Hartmann

Mr. Arthur Hartmann, who is so well known as a concert violinist, is also a gifted writer for his instrument and a very successful teacher. In his newest work, a set of *Five First Position Pieces*, he has combined his skill as a composer with his experience as a teacher and has evolved a set of teaching pieces for the violin that are really worth while. Although they do not go beyond the first position, they are thoroughly artistic. They are well contrasted in character and will prove useful as recital numbers and as studies in style, interpretation and tone production.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Collection of Anthems and Oratorio Choruses

A bound volume of the best choral numbers for the advanced choir. How far advanced, you ask? Well, here are a few typical numbers: *By Babylon's Wave* (Gounod), *Like an Azure Veil* (Cui), *Rejoice, the Lord is King* (Berwald), *And the Glory of the Lord*, from the *Messiah* (Handel), *Night* (Tschai-kowsky). Most modern choirs with ambitious aims and opportunities for continuous practice for a reasonable length of time, graduate from the very simple choir music and need just such a collection as this material; not too difficult, but lofty in its conception and in keeping with the spirit of the modern choir. In this book there will be a few secular numbers such as those which the modern choir needs for use in high class choir concerts. The advance of publication price is 35 cents.

Let's Go Traveling Operetta for Children By Cynthia Dodge

This bright little musical play is educational as well as entertaining. No fairies, nor flower story, but a real humorous plot that real wide-awake boys and girls will enjoy. Miss Dodge has written the dialog and the bright, tuneful music and also has made pen and ink drawings of all the characters in costume. Her drawings render the costuming very easy. All the stage directions with actions for the entire play are printed in each book. The music is very simple to learn, being all in unison. Only one stage setting is necessary and this is very easily provided. The operetta may be used at any time of the year and it is short enough to go in with any other form of entertainment.

Our advance of publication cash price is 40 cents, postpaid.

Musical Pictures From Childhood, Opus 52

By A. Kopylov

These fourteen characteristic numbers form one of the most interesting sets of little pieces that we have had the pleasure of playing for many years. To our taste they exceed Schumann's *Album for the Young*. They are about that grade and contain an equal amount of originality. This new edition has been very finely edited by H. Clough-Leighter. The set was originally published in Moscow and also in Leipzig. You will miss something quite unusual if you do not procure at least a sample copy of this interesting set of pieces.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

Mass in Honor of the Holy Spirit For Mixed Voices

By E. Marzo

There are several reasons why this latest work of an inspired writer of Catholic Church music should appeal. It is strictly liturgical, complying exactly with all church regulations and, while decidedly musical, is of an easy grade and well within the scope of volunteer choirs. It is also very melodious and, while sufficiently brilliant to be appropriate for special and festal occasions, it avoids the florid or theatrical. The violin and cello obbligatos provided are very well scored and also add to its utility for such occasions. *Mass in Honor of the Holy Spirit* is one of Mr. Marzo's best musical inspirations. The introductory price of 35 cents will be continued this month.

Announcing the Issue of New Works

We are pleased to announce that the following works, which have been on special offer at low prices if ordered in advance of publication, have now appeared from the press and all advance orders should be in the hands of subscribers by this time.

The following is a particularly valuable list and we desire to impress upon our patrons that they may make an examination of these works at merely the cost of transportation; any of these works or any other works on our catalog are cheerfully sent on examination.

From the Far East. Six Orientals for the Piano. By George Tompkins. Price \$1.00. Here is a medium grade collection of most interesting characteristic pieces. They are all suggestive of the poetry and romance of the Orient; a real novelty by a very promising American writer.

Science in Modern Pianoforte Playing. By Mrs. Noah Brandt. Following the principles of Dr. William Mason, Mrs. Brandt, a highly successful teacher of the Pacific Coast, has here set down how technic and tone can be developed along rational lines, even though most modern. Pictures and illustrations of examples and positions make the book as near a personal lesson or a series of lessons as could be done. We ask extensive examination of this very meritorious work.

Woody-Corner Tales and Tunes. By H. L. Cramm. Price 75 cents. Charming second and third grade pieces for children, "practice-makers," fanciful pieces that please the little folks and induce them to practice far more than they would ever have thought of doing. Twelve well-balanced, fascinating little pieces that we know will receive a hearty welcome.

Secrets of the Success of Great Musicians. By Eugenio Pirani. 320 pages illustrated with portraits of famous musicians, well-printed and well-bound, giving a practical view of this inspiring collection of biographies of the great masters. Mr. Pirani, composer-teacher-pianist, with a musical experience of three countries, knowing personally some of the subjects, is most qualified to produce this excellent collection of material. No earnest student should be without this work.

Ghosts of Hilo (Healo), Hawaiian Operetta for Young Ladies. By Paul Bliss. Price \$1.00. The latest work of this popular and experienced composer.

The dreamy Hawaiian music, the costumed girls, the Hula dances, all make a most fascinating work that can be used by any school, college, community or club, indoors or outdoors, afternoon or evening. While the play is short, it can be lengthened by introducing specialties in order to make a well-balanced, full evening's entertainment. The stage setting and costumes are easily arranged.

Add a Splendid Music Album to Your Collection At Little Expense

During this and next month many subscriptions will expire. If you will send your renewal (\$2.00) and 25 cents additional, only \$2.25 in all, we will send you without further cost, your choice of any one of the following piano albums:

Celebrated Compositions by Famous Composers.
Celebrated Pieces in Easier Arrangements.
Concert Album, Vol. No. 1, Classical.
Concert Album, Vol. No. 2, Popular.
Album of Miscellaneous Piano Compositions, by E. Grieg.
Parlor and School Marches.
Album for Pianoforte, by George L. Spaulding.
Album of Transcriptions — Wagner-Liszt.

Send your own renewal with one new subscription and \$4.00 and we will present to you, with our compliments, any one of the above-mentioned works, postpaid, without additional charge. When remitting, will you please refer to this issue.

Mail Delays During and After Holiday Rush

Magazines are prone to go astray during and after the holiday rush. If for any reason THE ETUDE does not reach you within two weeks after the date of publication, which is the first of each month, be sure to let us know. Of course second class mail comes in for its share of delay, but all copies should be delivered by the 15th of each month regularly. If your copies do not reach you at that time, do not wait, but drop us a post card so that we can investigate. We are here to serve you and any cause for dissatisfaction will receive our careful and immediate attention.

Change of Address

We again wish to remind our subscribers that it is absolutely necessary to give both the old and new address when making changes. Our lists are compiled geographically and unless the old address is given we cannot make the change to a new one.

Don't Overlook Your Renewal

Avoid disappointment by sending in your renewal for the ETUDE MUSIC MAGAZINE promptly. The date on which your paid term expires is printed on the wrapper opposite the name. Make it a point to send \$2.00 thirty days, if possible, before the final copy is mailed.

You Can Save Money On a Two Years' Subscription

In these times of high prices and excess living costs, every penny saved is two pennies earned. A yearly subscription is \$2.00, two years \$3.50. You can save 50 cents or more than 12 per cent. by subscribing for two years instead of one. This is a big saving and should prove decidedly popular.

Magazine Catalog

The new Magazine Catalog showing any number of combinations of ETUDE MUSIC MAGAZINE with other high class periodicals has just come from the press. You can save an appreciable amount by making your selection from the catalog. Practically every popular magazine for men and women, old and young, is listed. You can depend upon quick service. A request will bring one of these catalogs to you at once. It's a handy thing to have. See inside back cover of this magazine for attractive combinations.

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The Right Nerve Balance

By Sir Hugh Allen
Director Royal College of Music

NERVOUSNESS plays tricks with the memory and paralyzes the muscles of the hand; it makes the journey from the artist's room across the platform a nightmare; it transforms an audience into a jury and a critic into a judge with the black cap; time is suspended in its flight, the period of the agony seems unending. I have known a man called upon to speak suddenly, among friends, to be absolutely dumb although he stood up to speak; and another to have uttered a string of unintelligible nonsense. I have heard a distinguished foreign pianist play a Chopin Impromptu with many more wrong notes than right, and—once the fit was over—give the most delicious performance of the rest of the program; and I have known conductors who confessed to a feeling of the completest blankness at the commencement of a concert. Now the paradox of the whole affair is that you can't be a really good performer or conductor if you are not ner-

vous, in a sense and in the right degree, and you can't be if you are! The case is really this—it is only those who have a highly strung, delicately-balanced and well-controlled nervous system who will ever make an appeal by their performance. You will say, if it is certain that we all must suffer from nerves, and that if we haven't any we can't play and if we have we can't sing, what are we to do to get the right balance between sensitiveness and paralysis? Probably the first and truest answer is that we all require a much greater margin of certainty in our performance, a more intimate knowledge of what we are doing, a greater grasp of the whole; and this extra intimacy and understanding form a reserve on which we can draw when accident and disaster are imminent, so that when something goes wrong we are not immediately thrown on our beam ends.

Musical News and Herald (London)

Don't! Don't! Don't!

By B. H. Wike

DON'T practice unless you can concentrate and so apply the whole time to the work. A wandering mind gets nowhere.

DON'T waste valuable time with trashy music. There is too much of the better grades of stuff available to occupy your time and attention and which will really give you good returns for the time spent in getting acquainted with it.

DON'T fail to hear other performers and extract a lesson from their performance, whether that be an encouragement to duplicate the success of the best ones or to avoid the mistakes made by the bad ones.

DON'T buy cheap instruments and expect to enjoy the service they give. Buy as carefully as you would your jewels.

DON'T criticise other players in a way that may lead back to them, and thus sever otherwise perfectly good friendships. Life is too short to spare any time in fault-finding.

DON'T forget that hymn playing is good practice. Really, when you come to think about it, there are few good hymn players. It is no credit to a musician to be able to play other things well and hymns poorly.

DON'T forget that the study of harmony will enable you to understand the language of your music better.

DON'T forget that a music club can do much for a community. If you join one always take an unselfish interest in what it does.

Accompanying Great Artists in Your Own Home

By Gertrude Greenhalgh Walker

A GREAT many piano students take lessons merely to be able to play "Songs" and their accompaniments. Before Edison gave the world the *talking machine* a student had to rely upon some fellow student for ensemble work and the results depended greatly upon the moods and ability of each other; but now we have world-famed artists and music ranging from nursery rhymes and cradle songs, up to the most pretentious operatic selections at our command by simply buying a record and the required accompaniment in sheet music. The records are made in tune with the piano either by playing the record slower, making a lower pitch, or faster, making a higher pitch. That is regulated by a little thumb screw in the corner of the instrument, the various speeds indicated by a little finger. Of course, if the song is recorded by a tenor, buy the music in a high key, and if a bass is singing, the low key is required. It is advisable to place the victrola just as the real artist would stand, that is, just a little in front of the piano. When using the record close the lid to keep the buzz of the needle from being too predominant.

There are two ways of learning accompaniments to the records. The first way allows comparison of interpretation between your way of playing and the recorded. Study the solo part and accom-

paniment separately and get your own interpretation of the piece. Then put on the record and see if the interpretation differs; see if the artist takes more liberty and try to find out why that rendition is more artistic. The second way is quicker and allows no mistakes, although it leaves no room for comparison of renditions. Put on the record first, and as it plays listen to the solo part. After the interpretation is clear, try the record again and get the "swing" of the accompaniment. Then you are sure of correct interpretation immediately. The great artists never tire or change their interpretation and are ever at your service.

Playing with the records is a great time study. Rubato time is easily heard and distinguished by the student after a few hearings of the song and strict time can be taught with dance records. A little later, transposition may be featured by regulating the record either higher or lower than the piano accompaniment, and the student transposing to the new key.

A few records that the writer used successfully at a recent recital are *Perfect Prayer* by Stetson, *On the Road to Mandalay* by Speaks, *A Dream* by Bartlett, sung respectively by Gluck, Wheeler and Evan Williams. The parents were delighted with the practical demonstration, proving that the students could accompany those great artists.

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Educating the Piano Owner

By Leslie Hoskins

THE piano is rightfully known as the universal instrument. It is universally loved, universally used, and universally abused. Each year some three hundred thousand or more persons spend several hundred dollars to become the proud owners of pianos, and think they are discharging all their obligations toward the instrument when they pay the monthly installments. Many are amazed after a few years to find their instruments sadly deteriorated.

The piano merchant is largely responsible for this condition, because he fails to educate his customers in the proper care of their instruments. There is evidence that he has seen the error of his ways, for much effort is now being spent in this direction, especially since the advent of the player-piano; but it will be many, many years before all piano owners are reached by his instructions. Naturally the layman will not be able to adjust or repair his piano any more than his watch or automobile, but there are a few simple rules which, if followed, will do much to minimize the necessity for such repairs.

Really, every piano sold ought to be accompanied by a leaf of directions, just like any expensive machine. The following rules have the indorsement of leading piano manufacturers:

Don't let your piano go longer than one year without tuning. Twice a year is better. The best time for this is when summer weather has definitely set in, and when you have started your furnace "for keeps" in the fall.

Don't let any tuner work on your piano unless you are sure he is competent. When in doubt let your merchant guide you. Quack tuners have damaged many pianos.

Keep your piano in a room of fairly even temperature. The strings are of steel, and will contract or expand as the temperature changes. A sudden cold draft may throw it entirely out of tune.

Don't expect it to stay in tune indefinitely. Bear in mind that the piano is the only stringed instrument which does not require tuning at each performance.

If the action squeaks or rattles have it attended to at once. A stitch in time saves nine.

Don't load your piano down with heavy draperies, vases or ornaments. You will deaden the tone if you do. The same effect will obtain if you push it flat against a wall.

If possible keep it away from outside walls and radiators. The moisture will rust the strings and spoil the finish.

If you must close your house for any length of time then cover your piano. Quilts or blankets will do if you cannot obtain a cloth piano cover.

Don't smear your piano with patent polishes. Most of them contain acids that will in time destroy the varnish. Finger marks can be removed with warm water to which a little pure soap has been added. Dry it with a soft cloth or chamois skin.

Don't let your piano stand idle for fear of wearing it out. It was made to be played upon. The action grows heavy from neglect.


Don't keep the keys covered to prevent them from turning yellow. Darkness yellows ivory faster than light does.

If yours is a player-piano, learn to use the expression buttons or levers, and you will produce real music. Don't try to imitate a brass band. Your merchant will gladly instruct you.

An honestly built piano will last a lifetime with proper care. Remember that it is a musical instrument rather than an article of furniture, and that you owe it to yourself, friends and neighbors to regard it as such.


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Corporal and General

A SHORT time previous to leaving for America Joseph Bonnet, the French organist, was with his regiment at the frontier. At that time Bonnet was a corporal. One day when passing through a village it was learned that the parish church contained an organ. The men, who had already heard of his fame, immediately asked Bonnet to play for them. The church was quickly filled with blue uniforms and the organ loft with officers of the regiment. Bonnet held his hearers spellbound with his marvelous playing, now so well-known and appreciated in America. As soon as he had finished the commander, grasping his hand, enthusiastically exclaimed, "If he plays like this as corporal, what will he do when he becomes a general?"

Early Concert Halls

THEATRES have existed from time immemorial, but rooms exclusively devoted to musical performances seem to be modern. In Handel's days concerts were sometimes given at the house of Thomas Britton, the "small coals man", and a musician of parts. After his death "Clayton's House" was established in York Building at which Thomas Clayton, an indifferent composer, gave a few concerts.

The first Concert Room of importance established in London was "Hickford's Room", a great dance hall in the fashionable quarter, at first in James Street, Hay-Market, but later moved over to Brewer Street. A series of concerts was given here as early as 1714. The number was increased in later years, and many noted musicians appeared there, including Domenico Scarlatti, and the fascinating Anastasia Robinson. But perhaps the concert most of us would have preferred hearing at Hickford's Room was one which took place in 1765, advertised in the following glowing terms:

"For the benefit of Miss Mozart of thirteen, and Master Mozart of eight years of age; Prodigies of Nature. Hickford's Great Room in Brewer Street. This day May 13 will be a Concert of Vocal and Instrumental Music. With all the Overtures of this little Boy's own composition. The vocal part by Sig. Cremonini, Concerto on the Violin by Mr. Barthelomon, Solo on the Violoncello by Sig. Cirii. Concertos on the Harpsichord by the little Composer and his sister, each single and both together, etc. Tickets at 5s. each to be had of Mr. Mozart at Mr. Williamson's in Thrift Street, Soho."

Most of us would have been willing to pay "Mr. Mozart" a dollar and a quarter for a ticket to his children's concert, even if "Sig." Cremonini and "Sig." Cirli had been absent.

The Feminine Motive

By S. B.

It was after the evening service, while the choir members were removing their gowns preparatory to going home, that the caustic contralto approached the tenor soloist and said, so that all might hear:

"You did splendidly in your solo to-night, Mr. Greene, especially in the higher parts."

Mr. Greene, who was insufferably conceited over his none too good vocal ability, and in consequence, quite unpopular, preened himself at this unusual compliment so openly paid, and replied:

"Yes, I was in even better voice than usual to-night," and loftily, "the 'Ninety and Nine' is a difficult piece."

"You handled it magnificently; I never heard anyone sing it before who sounded quite so much like a sheep lost on the mountains as you did to-night!"

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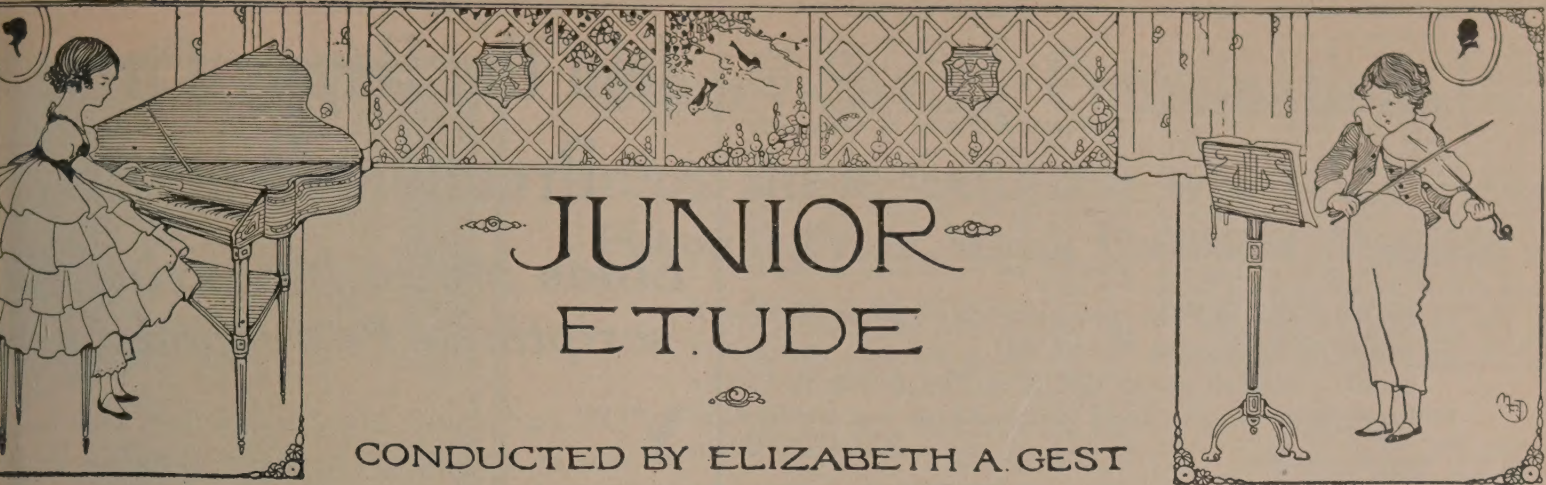
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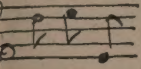
New Year Resolutions

Every year when the calendar
comes back to January First again,
we begin to think about making
resolutions. Make your musical
resolutions and keep them. It is not
easy to suggest what they
should be. Make up your own. Look
at the ones you made last year,
and see if you can do better this
year. You should, you know, for you
are exactly a year older now.

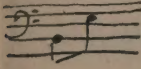
QUEER LITTLE MAN—

Myron Matthews—

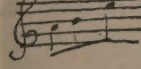
Queer little man
from Afghanistan
by the River



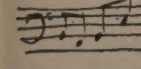
And Night he would too
on a ebony flute,
happy as he could



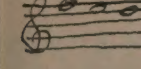
His flute here," said he,
as given to me
by dear old Uncle



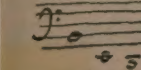
He played it each day
in my whimsical way
I was even a



Could not live long
without it's gay song
for on it my soul was



That's why I play
at night and by day
without stopping to go to



JUNIOR
ETUDE
CONDUCTED BY ELIZABETH A. GEST

How to Play Chords

By Olga C. Moore

MAY had a lovely Baby Grand piano. She had been practicing (or at least she thought she practiced). Her mother called, "May, I never had the chance to take music lessons as you have and, of course, had no beautiful piano, either; but I have a good ear for music and know that you are not playing correctly. You are striking false notes. It didn't sound like that when your teacher was here."

"Well, mother," pouted May, "these old chords are so hard to play. I have to play the chord of C in three positions, and I get all mixed up."

"Run out and play awhile," said her mother, "then perhaps the right way will come to you."

So May hurried out to play. After romping around till she was tired, she went to the big maple tree, at one side of the yard, and sat down in the shade. Leaning her head against the tree she soon became drowsy and fell asleep. In her dreams, she thought she was practicing her chords again. She imagined she heard tiny voices and most certainly felt something pricking her fingers from the keys.

"You naughty May," said three voices at once, "we are C-E-G, the letters of the chord of C. How can you insult us so by putting other letters in our chord, when you play us in different positions?"

Said one little voice: "I am C, the Root of the chord of C, when we are in the first position; and my fifth, G, can sing beautifully on top of this chord, if you will only try to hear his voice. Then in the second position I (C) can sing just as sweetly on top of this chord. I will

prick your fingers, too, if you don't play me right. Prick, prick at the fifth finger of her right hand again, and a tiny voice was saying: "You bad girl, I'll also prick your finger if you don't remember to play me right. I am E, and must come at the top of our chord of C in the third position. Why don't you let me sing out? Don't you know that we who are at the top of the chords must lead? So please give us a chance. Try to listen for our voices and have your fingers make us sing."

I am the root of
the chord of C. How
can you insult me
so?



The dream was so real that May awoke suddenly. She ran into the house, even forgetting to wash her hands, and went straight to the piano, carefully building the chord of C in each position; and, sure enough, she could hear the upper tones of her chords singing so sweetly and connectedly. She turned around as her mother came into the room and cried: "Oh, mother, I had a dream that helped straighten out my chords. Do listen how I can make the upper tones sing." Over and over she tried them. Now don't you think her teacher will be pleased to hear the chords at the next lesson?

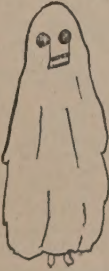
Little Miss Takes

By Myron C. Wood

FLORENCE came again with an unprepared lesson. Her scales sounded like a broken old coach going over a rocky road; her studies were even worse; and the beautiful piece, *Papillon*, by Grieg, so poetic, so enchanting and graceful, sounded like the night express. Poor teacher—the terrible things she had to listen to! But she knew that by smoothing out the mistakes these pieces would really be a joy to hear—a real pleasure instead of a horror! So she remarked to Florence, "You know, dear, that Chopin once said 'Every mistake left uncorrected is a GHOST that will haunt you sooner or later.'"

It was midnight and Florence could not sleep. Those bumpy scales, those clumsy studies and that piece that should have been so beautiful haunted her. Her teacher's words kept ringing in her ears. At last a ghost did appear.

It did not speak, but kept humming over and over again in a hollow voice the *Papillon*, with all the mistakes Florence had made at her lesson. Florence was horrified to think she could have made so many mistakes in one piece. After a time he vanished and Florence resolved to change her name from Miss Takes to I am Right; for she was convinced that uncorrected mistakes will haunt one truly, and she did not intend to give the ghost another opportunity to appear to her.



Self-Examinations

Do you ever give yourself an examination? Perhaps you shudder at the thought, but really you can make a self-examination quite interesting, and, of course, it will help you with your real examinations a great deal.

Divide your examination into four sections and count twenty-five points for each section. First comes repertoire. See if you can play ten pieces absolutely perfectly without the notes. (If you have not been studying very long, take fewer pieces, or if you have a large repertoire, take more.) Then come studies and études—all perfectly. Then exercises and scales. See if you can play all the scales correctly the first time over, both major and minor. Or, if you have not had them all yet, do all that you have had.

Then the fourth section is pencil and paper work. Make a perfect treble and bass clef sign. Write all the time signatures and a sample measure of each. Write all the key signatures, major and minor; and write every scale, major and minor, and the principal chords—tonic, dominant and sub-dominant—for each scale or key.

Then if you still feel energetic, and want to accomplish more by yourself, give yourself something in musical history. Make a list of fifteen of the most famous composers. After each name, put date of birth, date of death, country, and name of one or two of the composer's most celebrated compositions.

Such a list as this would be good summer work for a musical club or class to work at during the summer when the regular meetings are not held; and when you start hard work again in the fall you will find that this and the rest of your "self-exam" has put you away ahead of everybody.

Speed Work

WOULD you ever suppose that there are two thousand six hundred and thirty-nine notes in Chopin's *Etude*, Op. 25, No. 6? And it takes only two minutes to play it, which means 22 notes to every second. Just think how fast one's hands and brain must work to be a pianist!

Notes and Tones

Do you really know the difference between a note and a tone, or do you just think you do? So many people say a note when they mean a tone, or say a half-note when they mean a half-tone, or a half-step. A note is something printed on paper to be looked at. It is there on the staff to represent a tone, which cannot be seen but only heard. It is a picture of a tone. And some people say key when they mean note or tone, too. A key is a piece of wood covered with ivory; but the related chords, etc., of the scale are often spoken of as the key as, for instance, "in the key of F." The better name for this is tonality. But do not get "mixed up" and say whole-note when you mean whole-tone.

Junior Etude Competition

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories and essays and answers to puzzles.

Subject for story or essay this month—"Is Everybody Musical?" Must contain not over one hundred and fifty words. Any girl or boy under fifteen years of age may compete.

All contributions must bear name, age and address of sender (written plainly, and not on a separate piece of paper), and be received at the JUNIOR ETUDE Office, 1712 Chestnut Street, Philadelphia, Pa., before the tenth of January. Names of prize winners and their contributions will be published in the issue for March.

Put your name and age on the upper left-hand corner of the paper, and your address on the upper right-hand corner of the paper. If your contribution takes more than one piece of paper, do this on each piece.

Competitors must comply with all of the above conditions. Do not use typewriters.

WHY I STUDY MUSIC

(Prize Winner)

Why, study music every day?
My little playmates often say.
My ready answer always is,
Music is best, I know it is.

Why do you always practice scales
When we are telling wondrous tales?
Because, say I, one perfect scale
Is valued more than many a tale.

And then I love, I love it so!
To all good concerts I will go.
Though I should have to walk a mile,
I would not frown, but always smile.

I hope some day I, too, shall play
At concerts that are ever gay;
And I shall play a hundred trills,
While people feel a hundred thrills.

And if they clap, and clap, and clap,
I'll turn around and go straight back,
And play as I'd ne'er played before,
And win renown for evermore.

BERNADINE ARCHIE (Age 13), Wisconsin.

WHY I STUDY MUSIC

(Prize Winner)

Different people study music for different reasons—some because they must, others because they love it, and still others because they believe they need it in order to become well-educated persons. I study it because:

(1) I want to become acquainted with and enjoy the company of people who are striving for the attainment of an ideal.

(2) One who can play well always has many friends.

(3) Music is becoming more and more essential in the education of a cultured person.

(4) The study of music develops a different side of one's nature than the study of history, English or mathematics.

(5) I love it.

RUTH AYLSWORTH (Age 14), California.

WHY I STUDY MUSIC

(Prize Winner)

I study music for two specific reasons; first, for the pleasure of it, and, second, for the benefit and the comfort of knowing that I am learning and that some day I may be an accomplished musician if I keep on studying. I really get more pleasure from my music than any one of my studies at school. I look forward each day to my practice hour. No one can lure me from my practice, either, because I would rather practice than play, sew or go to the movies. If your music is not a pleasure, but is a burden to you, then I would stop. You will never learn if you are not interested. Music is a study you can make interesting if you try hard enough. You can always get some benefit from a music lesson.

VIRGINIA NEWELL (Age 14), N. C.

Honorable Mention for Compositions

Helen Elizabeth Dutcher, Mary Elizabeth Doherty, Helen Foote, Bernadine Archie, Ella E. White, Grace Hunt, Evelyn Levie, Braxton G. Gallup, Margaret E. Newhard, Estelle Jones, Rose Gintzig, Annie Gintzig, Grace Di Benga, Eva Lydia Crawford, Alice Slocum, Rosemary Rengers, Dorothy Orr, Frances M. Baker, Charlotte Kraner, Gladys L. Butler, Ruth Hoeksema, Ruth Wendemuth, Helen E. Towne, Mary Frances Doepers, Mary Horton, Frances Owen, Eleanor White, Henrietta Kuhl, Lillian Albert, Margaret Hastings, Mildred Myers, Frances Kisco, Ivey Bony, Mary Wilson Baker, Mary W. Eldred, Marianna Dawson, Mildred Eblen, Katherine Childress, Zelma Swearingen, Goldie McKinnon, Edith Walker, Elizabeth Hagood, Mary Alice Hutchinson, Doris Howard, Laverne Freitsch, Dorothy E. Pearl, Betty Maxwell, Alice Johnson, Fannie League, Dorothy Supowitz, Louise Creekman, Helen Frances Wells, Laverne McDermott.

The Proper Way

Up and down,
Up and down
Go my fingers five;
Up and down
Once again
Go my fingers ten.

Count aloud,
Count aloud
Quarter notes and rests;
Play it slow,
Play it slow
That's the way that's best.

Puzzle Corner

Answer to hidden instrument puzzle:

1, Oboe. 2, Organ. 3, Bugle. 4, Banjo.
5, 'Cello. 6, Trumpet. 7, Piano. 8, Viola.
9, Violin. 10, Orchestra.

Arithmetical Puzzle of Composers

1. This composer was born in 1000 plus 300 plus 2500 minus 1115; died in 10 plus 1800 minus 50 minus 10. Who was it?

2. This composer was born in 1600 plus 21 minus 533 plus 800 minus 203; died in 1800 plus 791 minus 618 minus 214. Who was it?

3. This composer was born in 2 plus 2100 minus 293; died in 2765 minus 999 plus 83. Who was it?

4. This composer was born in 1833 plus 221 plus 167 minus 739 plus 351; died in 1811 minus 714 plus 2697, divided by 2. Who was it?

5. This composer was born in 1670 plus 110 plus 2896 divided by 2 minus 568; died in 1850 plus 1111 divided by 3 plus 840. Who was it?

6. This composer was born in 17 plus 1780 minus 600 plus 600; died in 2022 minus 11 minus 1100 plus 99 plus 800 plus 42 minus 24. Who was it?

Prize Winners

Mildred Keidel (age 12), Texas; Mary Rose Hurley (age 9), New York; Dorothy Orr (age 9), Texas.

Honorable Mention for Puzzles

Jean Roseveare, Richmond Curtis, Eleanor Ruvene, Sylvia Rabinowitz, Mary Elizabeth Doherty, Jean Allen, Julius Berman, Dorothy Campbell, Rachele Delbante, Margaret E. Newhard, Edward Ryan, Marie Neenen, Rose Gintzig, Helen Elizabeth Dutcher, Ella E. White, Anna Marie Brennan, Alice Johnson, Aves Demerest, Madeleine Flinchbaugh, Alice Slocum, Elizabeth Alden, Arline Kanyuck, Betty Maxwell, Frances M. Baker, Lois Yike, Grace Towne, Gladys L. Butler, Olive Moffat, James Flynn, Eleanor Colonna, Mary Harris, Bernice Singo, Florence M. Fox, Ruth Wendemuth, Minerva Hays, Rachel Mayhew, Columbine Rachel Jones, Frances Sullivan, Marcia Kahn, Edward Fisher, Virginia Newell, Helen Cox, Elizabeth Goldsmith, Mildred Nathan, Marie Anita Marshall, Gertrude Pinklestein, Anne Causey, Mable Foster, Grace Pincus, Margaret M. Saybolt, Mary Jo Smith, Lila Lindlow, Lucile Grulow, Doris Hawkins, Anna Kozlak, Elizabeth Sherman, Aurora Brownell, Ruth Meister, Ruth Leibovitz, Walter F. Chambers, Ruth Hobson, Edna Ardoo, Gwendolyn Scott, Robert E. Smith, Olivia Halemo, Mary Horton, Stella Johannigman, Margaret Danischek, Mildred Pattison, Dorothy L. Arnold, Alice Smith, Mary Majerus, Harriet S. Isham, Anastasia Van Burkaw, Isabell Mott, Florence Hoatson, George Lampsi, Marianna Lampsi, Rodolphe Lefebvre, J. P. Cote, J. Drolet, Grace H. Jones, Mary Schwendeman, Laverne Frietsch, Jack Lewis, Lillian Albert, Helen Reuland, Kathryn Rabe, Mathilda Scommodan, Eleanor Bean, Lorna Phillips, Florence Johnson, Edward Taylor, Mary Yoder, Mary Jane McMurray, Mary Wilson Baker, Mary W. Eldred, Lewis M. Stark, Adrienne Vegard, Ruth Cocek, Elizabeth Emery, Richard H. Crowder, Jr., Louise Creekman, Ruth Heard, Josephine Corbitt, Mary Gesing, Gwendolyn Evans, Sera Ella Hill.

Honorable Mention for Puzzles

(Continued from last month)

Mary A. King, Beatrice Reuben, Fred Hawkins, Marie Roy, Sylvia Rabinowitz, Harriet Isham, Charline Erwin, Frank Hayden, William Scheil, Mary Helen Lee, Annette Harris, Mary Walker Jones, Eleanor Bean, Mary Yoder, Evelyn Cerny, Howard Ritter, Lillian Perlman, Helen Stadler, Winnifred Edith Mobbs, Edward Ryan, Sadie Willet, Madie Wall, Fayne A. Brancher, Florence Johnson, Margaret G. McCormack. Essay honorable mention, continued from last month: Winnifred Edith Mobbs, Eleanor Bean, Sylvia Rabinowitz, Harry Ruben.

Letter Box

DEAR JUNIOR ETUDE:

I am an enthusiastic reader of THE ETUDE and wish to tell you that I find this magazine excellent in every detail. Never having seen any letters from the Philippines in the JUNIOR ETUDE Letter Box, I decided to write you a short letter.

The Filipinos, as a whole, are very musically inclined. Poverty in no way hinders a family from possessing a guitar or some native stringed instrument, which they play deftly in the evenings, in accompaniment to their native songs. Manila has an opera house, a conservatory and numerous music teachers.

If any JUNIOR ETUDE readers would care to write to me, I would gladly answer their letters.

With best wishes,
ANITA BACH (age 15),
1379 Taft Avenue,
Manila, P. I.

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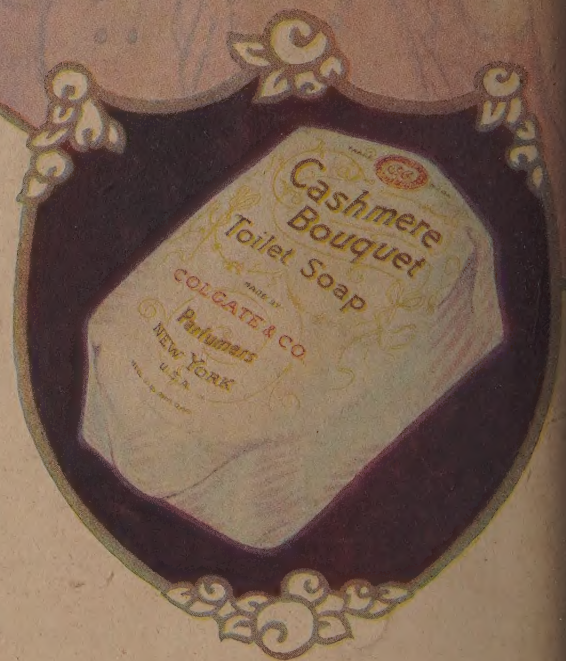
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